

### DOUBLE EXPOSURES

PERFORMANCE AS PHOTOGRAPHY PHOTOGRAPHY AS PERFORMANCE

MANUEL VASON

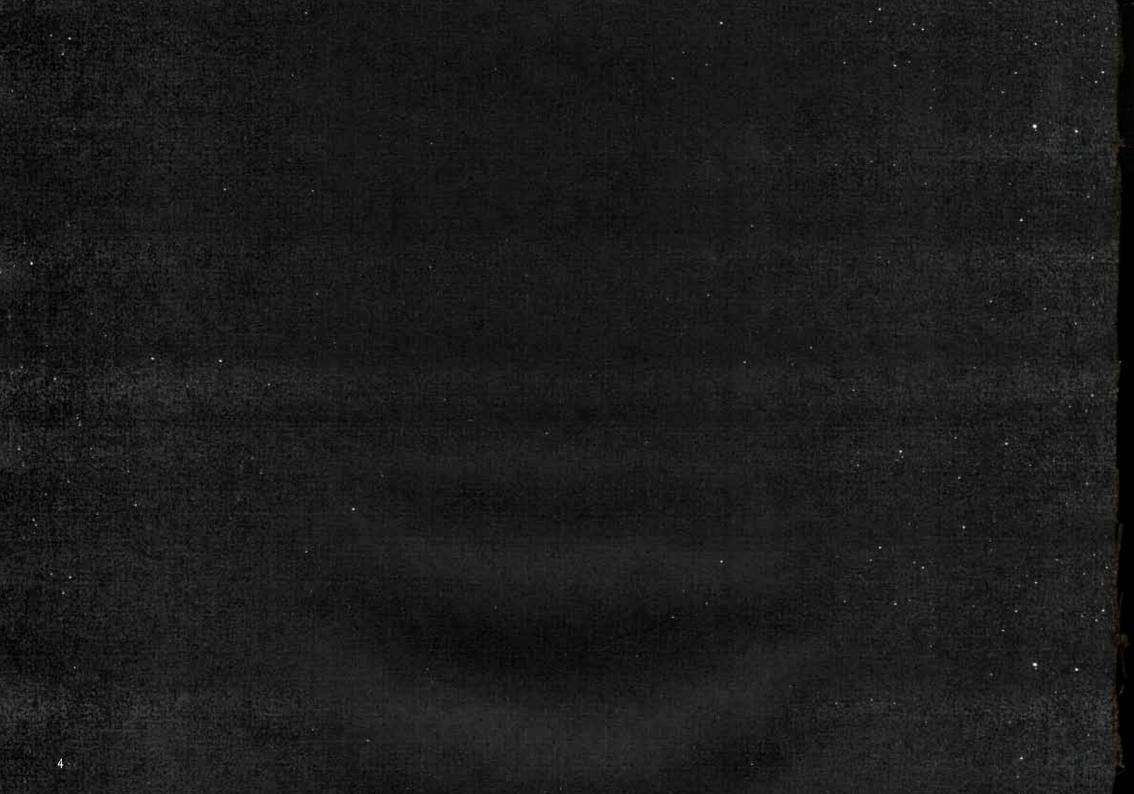
**EDITED BY DAVID EVANS** 

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www.ManuelVason.com www.Double-Exposures.com









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#### INTRODUCTION

**DAVID EVANS** 

Double Exposures is a rich title. It obviously references Exposures, the first monograph by Manuel Vason that was published in 2002, and there are some clear continuities between the two books, separated by more than a decade. In both publications, Vason works closely with artists who foreground bodily exposure, for example, and his photographic exposures are often marked by a formation within commercial photography. Yet the *Double* in the title of the latest book signals significant breaks. A new focus is on the double image or diptych, and each diptych is created by another double, a live artist plus Vason. Moreover, there is a doubling in the very structure of the book: in the first half, Vason asks past collaborators to become photographers, creating an image with his body; in the second half, new collaborators are invited to create a performance that could be captured in two photographs. It is also worth adding that within photography the term 'double exposure' describes the repeated exposure of a plate or film that can be deliberate or accidental. Vason and his collaborators work with deliberation, it must be stressed, but also embrace the happy accident.

Vason's own reflections on his new project are eloquently presented in an interview with Helena Blaker. Their exchanges are insightful and wideranging, but here I wish to merely concentrate on three key terms that emerge during the interview.

One: the diptych. Vason states that he likes to work with two related images because he thinks that the gap between them generates confusion and encourages a more active response from the viewer, a process that 'feels closer to the live performance'. Two: contamination. He uses the word unconventionally to mean a 'positive virus' or an 'intra-pollination between artists' that will also infect his viewers, he hopes. Three: collaboration. Collaboration or co-production has always been an important aspect of his work, he emphasises, but now takes on a stronger meaning. Above all, Double Exposures is marked by a keen desire to let go, blurring any clear-cut distinction between photographer and live artist.

The essay by Lois Keidan is informed by her experience as founder-director of the Live Art Development Agency (LADA). LADA began in London in 1999 with publishing as one important activity. Its first book was *Exposures*, co-produced with Black Dog Publishing, and *Double Exposures* is co-produced with Intellect. Indeed, another instance of continuity between the two books is the ongoing involvement of Keidan and LADA. Whilst acknowledging the significance of *Exposures* with its foregrounding of Vason as 'performance collaborator', she is nevertheless struck by a modesty and caution that contrasts sharply with an unprecedented exuberance in *Double Exposures*.

She notes changes in Vason, but she also stresses how his ways of working have influenced his collaborators: 'These are artists who, like Manuel, understand that they can do things here that aren't possible elsewhere. They also understand that these images are not just of their practice, but *are* their practice.'

A discussion of collaboration is also an important aspect of the essay by Dominic Johnson. Johnson edited Encounters: Performance, Photography, Collaboration (2007), published to coincide with Vason's solo show at Arnolfini, Bristol, and the subtitle of that book is the title of the new essay, now 'revisited'. We learn that *Encounters* was originally going to be called *Pure Collaboration*, but the draft title was dropped because some of the participating artists were unhappy with references to 'purity'. With the benefit of hindsight, Johnson comments: 'Collaboration may take place in art, but is rarely "pure", never a relation of sheer equanimity, and always structured to some degree by control, influence, authority, or privilege (age, gender, and experience may inevitably play a part).' Which is not to say that collaboration is doomed from the start, he hastens to add. Rather, he sees Vason's trajectory as one in which the notion continues to be fruitfully explored: 'By creating new projects where much of the control is ceded to the other collaborator [...] Vason plays fast and loose with the photographer's

"Double Exposures could be described as live art or performance in book form, but I would contend that it is also productive to think of it as a photo-book."

prerogative, thus complicating his right to have the last say over what is documented and how.' And Johnson is happy to conclude that 'the romance of collaboration, as it relates to performance and photography, has now been disenchanted.'

Alice Maude-Roxby also astutely identifies changing positions within Vason's three main publications. In *Exposures* (2002) he is the 'photographer'; in *Encounters* (2007), he is the 'collaborator in performance to camera'; and in this publication he is the 'subject of the artist's image seen immersed within the vocabulary of their practice.' Chris Townsend is also interested in periodization, suggesting that Vason's early work involves live artists treating his camera as their 'audience' and now the photographer is 'in the picture'. Or is he? Definitely not, Townsend goes on to argue convincingly! For David Bate, Vason's new co-productions recall a decade of early Surrealist

experimentation with collective hypnosis, dream séance, and the like, where the goal was to 'unify one with the other, to see the self in the other, a collective image.' Adrien Sina's 'essay' also provides broader contexts, contemporary and historic, for situating Double Exposures. Surrealism is never directly referenced, although he includes a doubleheaded self-portrait by Claude Cahun. Nevertheless, the complexity of his two sets of complementary diagrams evokes the Surrealist experiments with the creative disorientation mentioned by Bate. as well as offering an equivalent to the double images of Vason and his collaborators. And Joanna Zylinska notes that Vason's photographs are 'much more than a mere record of performance'. On the contrary, they are 'visual tableaux' whose complex 'transactions and exchanges' all problematize the notion of 'the photographer'.

To recap, *Double Exposures* is not the documentation of an exhibition, or of a series of performances. Rather, the book *is* the exhibition and the performances. In addition, it is a book of photographs, and its publication coincides with an unprecedented scholarly interest in the book as a very special vehicle for photography. What is a photo-book? The debate continues. It has been argued that a photo-book usually foregrounds the vision of an individual photographer, yet one can easily come up with counter-examples. For

instance, Facile (Paris: GLM Editions, 1935) is generally treated as a 'classic' photo-book, but the cover and contents give equal status to poet Paul Éluard and photographer Man Ray. Similarly, Let Us Now Praise Famous Men (Boston: Houghton Mifflin, 1941) has canonical status as a photo-book, but the publication is a co-production between writer James Agee and photographer Walker Evans. Both of my counter-examples could easily be categorised as literature, rather than photography, but at the moment they are regularly described as photo-books. Similarly, Double Exposures could be described as live art or performance in book form, but I would contend that it is also productive to think of it as a photo-book.

Already in the mid-nineteenth century, there was an interest in the book as an outlet for photography, but the photo-book only really took off with the invention of mechanical reproducibility around 1900. The 1920s are often considered the 'golden age' of the experimental photo-book, marked by adventurous picture editing. One popular technique involved creating a dialogue between two images on facing pages. The famous precedent is the diptych, usually two hinged, wooden panels that display related scenes. Early examples from the fourth century, sometimes made from ivory, show Roman consuls in heroic poses, to be circulated throughout the Empire as a way of asserting authority. Much

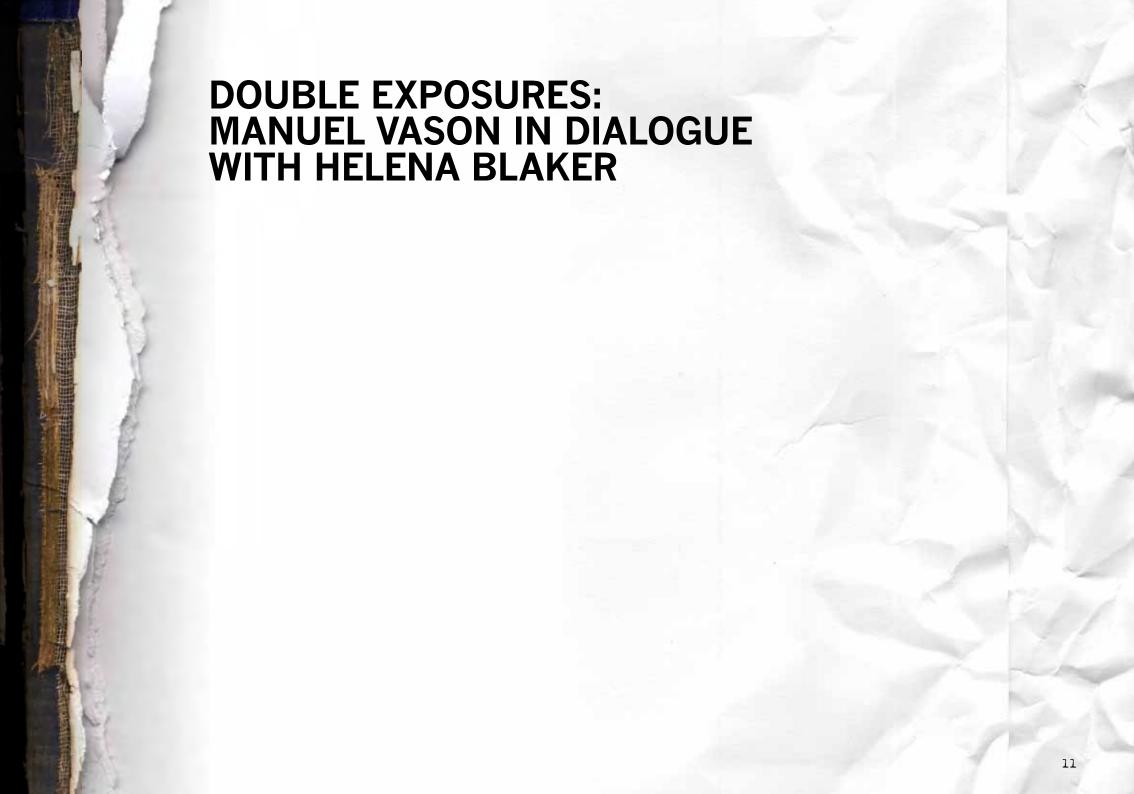
later, the device is given a Christian inflection, usually with one panel showing the devout owner, and the other a Holy scene. However, in the 1920s the idea of provocative pairing was more likely to be inspired by the editing techniques associated with the new prestigious medium - cinema.

Let's consider a rich example that opens the plates section of Foto-Auge / Photo-Eye (Stuttgart: Akademischer Verlag dr. Fritz Wedekind & Co., 1929). The book was co-authored by photographercritic Franz Roh and graphic designer Jan Tschichold and was published to coincide with the exhibition Film und Foto (Stuttgart, 1929), an ambitious international survey of recent developments in photography, still and moving. On the left page: a photograph of a Paris shop window from around 1900 that displays corsets for women. The caption identifies the photographer, Eugène Atget, and notes that he died in 1927. Thus, the section begins with an homage to a recently deceased French photographer. But why? His major preoccupation was the recording of a rapidly disappearing Paris, undertaken with archaic, largeformat equipment that seems to firmly root him

in the nineteenth century. Not so, insist Roh and Tschichold, hailing Atget as a proto-Modernist or a proto-New Photographer, because he doggedly pursued a photographic documentation that was untouched by any trends in painting. On the right page: an anonymous, agency image from the 1920s of a woman wearing a modern swimsuit, diving into a lake or outdoor swimming pool. Both images are about the female body and one could reflect for some time on the ideas generated by the inspired juxtaposition. Here, I wish to merely note that the gutter between the two images can be considered temporally as the war years, 1914-18, and that the diptych is using the female body as an emblem of the cultural transformation associated with World War One.

Decades later, *Double Exposures* explores bodies and their meanings via the photographic diptych, with avant-garde experimentation of the 1920s as one important reference point. However, the complex 'intra-pollination' between Vason and his collaborators, including book designer David Caines, results in a photo-book that is emphatically contemporary.

<sup>1</sup>Indicative initiatives include: *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*, ed. by Andrew Roth (New York: PPP Editions, 2001); the three volumes of *The Photobook: A History*, by Martin Parr and Gerry Badger (London and New York: Phaidon, 2004-14); *The Photobook: From Talbot to Ruscha and Beyond*, ed. by Patrizia Di Bello, Colette Wilson and Shamoon Zamir (London and New York: IB Tauris, 2012); and the series *Books on Books* (New York: Errata Editions, 2008-), with each volume devoted to a re-print of a famous work, historic or contemporary, plus a scholarly afterword, and edited overall by Jeffrey Ladd.



Helena Blaker: You have described *Double Exposures* as 'an opportunity [...] through dialogue and exchange to test some things out, to establish certain things that were not clear, and also to open up to a lot of different inputs.' What are you referring to? Is this about your system of collaboration or about the photographic image?

Manuel Vason: I felt the need to create images that were less 'photographic' and more 'critical'. I felt the aspiration to change my relationship with the medium. I felt the desire to sabotage my photography and my role as photographer. But I think a work is strong when there is a necessity behind it, and for me the necessity here was the struggle inherent in the meaning of the word 'collaboration'. I was 'collaborating' with artists prepared to take any sort of risk, to put in question their autobiographical material and subvert every convention; for years I was holding on to the fact that I was producing high quality images and fulfilling a role as skilful image-maker. Now 'collaboration' was about giving the control away, re-setting my expectations, exchanging rules and roles.

I felt I had to make a gesture against the canonical and I came up with the idea of splitting the image. This split has an incredible power of connecting, separating and generating a gap. So *Double Exposures* is an opportunity to propose the diptych as the most truthful way of representing performance... the gap generates confusion and the forced comparison of the two images activates the viewer. Each interpretation is more personal and in constant discussion. The movement between the images subverts the fixity of its reading. The entire process feels closer to the live performance.

HB: It seems there is always a very clear structure to the work you make with your collaborators, and you can see this in how the artists were brought together for *Double Exposures*. It's an incredibly systematic approach, where artists you have worked with before suggest other artists for you to work with now on an exchange of gazes, and members of the community around you also suggest connections with other, younger artists. It is as if the connections within this area fan out in an organic field like a natural organism, which has its own integrity.

MV: That's beautiful, because I find this idea of the organism very appropriate. When I thought of the title *Double Exposures*, I thought of *Actions of Exchange* as a subtitle. I could push it further and say that all the images in this book are 'conversations'. All my best ideas come out of dialogue, they take shape only when I need to imagine or explain them, and dialogue helps me to force them out.

I think the agent behind this project is an idea of 'contamination'. I see contamination as a positive virus or as an intra-pollination between artists. I have used photography as an excuse to be in close contact with these incredible artists. These artists have contaminated my view and have influenced my ideas, my practice and my understanding of what art is. I share with them a real need to celebrate diversity and I live for the illusion of being able to contaminate the viewers through the work produced. This mutual contamination is building a real family. Where else would I find 40 artists prepared to put so much time and input into an experiment? This is a real gesture of exchange. Can you imagine 40 painters all working on the same canvas?



"I think the agent behind this project is an idea of 'contamination'... I see contamination as a positive virus or as an intra-pollination between artists."

HB: So you are driven by a constant enquiry about methodology as well as being inspired by this community of artists. Could you talk me through some of your previous projects?

MV: It was really difficult to get accepted into the world of performance art with a camera around my neck. A few of the artists I worked with had been deceived by photographers who had used their images without permission, publishing them in the wrong context and making a profit selling prints. Many of the artists had a real issue against any form of documentation and conceptually they were embracing ephemerality in opposition to consumerism and mainstream gallery business, so it was not a choice to build a transparent methodology but a real obligation.

In *Exposures* (1999-2001) the methodology was driven by photographic instruments. I was using an 8" x 10" plate camera and Polaroid film, and the 19 collaborators, who were all live artists, were asked to perform their actions for the static camera in exchange for an immediate result. Through dialogue, we reached the photographic result and approved it with the minimum amount of attempts. The unprecedented collaborative nature of the process led me/us to split the copyright of the images produced.

In *Oh Lover Boy!* (2000-02) I worked with a single artist, Franko B, for two years to become more intimate with his work and discover different ways to interpret/translate/document the same work into photographic images. Then for *Encounters* (2003-07) I invited 52 artists whose work had had a big impact on me through their live performances to collaborate on producing a 'symbolic' image, a site-specific action for camera. In contrast to *Exposures*, these images in most cases represented actions never performed in front of a live audience, so *Encounters* was the only medium for accessing the work.

In *Still Image Moving* (2012) I collaborated with passersby in the streets of Bristol to transform a particular message into an action to be photographed and projected large onto key buildings in the city. In *Still Movil* (2010-13) I collaborated with 45 choreographers in South America towards the creation of a photographic image that would stand as a piece of dance in its own right, or a photographic 'score'. During this project I was introduced to the concept of improvisation, and for the first time I was asked to use my body and perform under instruction.

HB: The body is central to your image-making. What is the body? What does the body mean to you?

MV: In the body I see the primal material that associates me with others. I have always been caught by the idea of identification – who you are, what you have been, what you want to be. It's like a drive. It's an engine of research. It can be internal, this research, and it can also be externalized and projected, but it is very much an expression of correspondence, of relationship.

So when I think of the body, automatically I think of a multiple body in constant transformation, and the research is really about trying to still it and analyse it. Because the moment it is captured by the camera you have the illusion of being able to determine a kind of analytical comprehension that is more difficult when it's overloaded with constant change and transitions and movement.

This idea of identification for me is basic, because you reach everybody. We all have this substance, this primal material. And the body also has a double aspect: the body as an emotional object, which triggers both rationality and irrationality, and at the same time the body as a container, which is huge, and it's full of chemistry. This goes beyond my personal research. I think the fascination of the body is inevitable.

#### HB: How does your technical expertise enable you to do the work you do with these artists?

MV: I don't think the images I generate now can be categorised as highly technical. I think photography has this 'duality': you can grow as a professional technician, or you can grow as a professional amateur. For example the photographic studio is a very controlled environment, where you can make sure everything is determined. As a photographic assistant I learned that I could generate 'the studio' in every situation, on location, with light, with whatever I could find or bring in, props, background. But this is really about commodifying the way you are looking at things: you always have two images in your mind, the existing one and the one you can create through the photographic lens. But I always thought that this technicality was about referencing, and about pre-arranging the image.

So it has been an encounter with the pathos of allowing things to come to me, encouraging mistakes and playing with possibilities; that has allowed me to make the work I do now with these artists. Ultimately I wanted my images to become unpredictable.

HB: You have chosen this amazing subject matter that is as strong as you are; the subject matter of live performance by artists who are taking risks... and of yourself as their witness.

MV: On the *Double Exposures* website I have written: 'I recognise myself in the other.' And I think that is such an important line for me. Because I do think those bodies, those actions do represent something I wanted to be associated with. Maybe it's something you don't have, that you need to develop, and the only way to develop it is to have it in proximity. So you have to find a way in which it is no longer strange territory and it becomes very familiar, and you become accepted in to the point where you are part of it, you are breathing the same air.

HB: What do you think live art is doing then, if you are now familiar with it? Is performance art an important field for you to represent? Or are there other things that you might research and analyse, that are as important to you?

MV: I don't know if it was fortuitous, that I was there at the right time, but I found in this field of enquiry a completely common ground. And when I am thinking of live art, I am thinking of all the work I have experienced and all the artists I have encountered and shared work with, all the talks, the books, and the theories, the discussions and the strategies. I believe this body of

work is beyond definition, it is about behaviour. I think underneath we all want to transform the world and we want to take care of each other.

HB: I'd like to go back to your saying that technically you can make the outside world a studio. When you started to work with live artists I wondered what it was that you thought the image could be.

MV: I always had the presumption that the image was a space, a sort of parallel space. Photography allows me and the artists I collaborate with to connect to that space and elongate its temporality. So I suggest thinking of the studio as a laboratory or a device.

HB: I want to know if you had an agenda. What did you want the image to be, in that early period of *Exposures* and *Encounters*, when you thought the image could be something?

MV: What I really wanted to achieve was to reach an image of veneration.

HB: That's fantastic. For them? Or for it, for what they were doing?

MV: For what they were doing. I wanted those images to become the testimony of my respect. I wanted those images to function as a meeting point between the artists and their legitimate public. I think my Catholic upbringing had a major influence on the way I was framing those actions, and giving them light. I used a low point of view, altars, pedestals and physical suspension. I wanted those live actions to become iconographical. It was not enough to present them. I really wanted to gain immortality for these images and these artists.

HB: There is a wonderful set of dialogues in *Double Exposures*. You seem to find a way of attuning yourself to what is important to each different artist.

MV: Well flexibility is really something you need to embrace. But any relationship goes by the rules. You need to establish what can be changed or compromised and what can't. And I think it's very beautiful when you're working in collaboration and relationship because it's sculptural. You say 'This can go! This can go! This can go!' and what doesn't go is the work. I think that's a great system for defining the core of your practice. And it's about learning how to show your teeth, how to defend your property as well.

HB: I must say that I like having the two images together, because it's like language. Language works by ... close distinctions between similarity and difference.

MV: We are also used to looking at images in a certain way. You know, you open the pages of a magazine and you see two images alongside each other, and we are not bothered by the fact that there are two distinct images - but we are confused when we call it one image. I have constantly asked myself why we have two eyes when you can actually live a decent life with just one. I think the double is something that exists within ourselves, and we are preoccupied by it. We learn by confronting something or someone else and we need two viewpoints to make one. I'm not sure if this unity is our invention but I have the feeling fragmentation and uncertainty are more human. While I was working on Double Exposures I saw the diptych as an apparatus of sensitivity and most of all a reaction to the arrogance of the single image.

HB: It seems you're reflecting a community and a passionate artistry, and contributing to the visibility of this work, but you're not trying to create an overview or a historical record.

MV: I do believe in the community and in part this project is about strengthening us as a group of artists. But I simply want to present this work with a fresh view. I am a big fan of collective actions, like in my workshops. I like to lead and participate in workshops, and I'm really excited about this now as an art form. I call it 'Becoming an Image': initially the actions are provoked by instructions and they function as exercises to generate intimacy and build a sense of trust within the group; and then the group becomes an organism that generates collective actions to be transformed into images. But I'm not exploring this with the purpose of making documents; I'm exploring image-making as behaviour. The fact that we have a camera in front of us means that we can strip naked in Trafalgar Square and we're not going to get arrested. We are 'allowed' to infringe the law... and we have a passport to creativity. We want to raise the flag of diversity.

HB: Images of actions can be very powerful, and we are talking about the power of image-making as well as the power of the image. But I'm talking history and you're talking now. For you it's about human activity, it's about living in the world.

MV: The area of 'image' alone, as a concept, is too big for me. 'Image' is huge. I do have a very specific idea of 'image', which is an action image – there is always a body in relationship to a specific action. The action is the trigger for the message or an interpretation, so it becomes behaviour; it's not a document any more. And the document for me is in any case in flux. But the point is that it may trigger a new form of behaviour in other people.

HB: That's why I am so affected by images of live art from the 1960s and 70s – VALIE EXPORT, Gina Pane... in fact I need those images.

MV: That's power, you know. And it beats any form of oppression, of containment, of homogeneity. Come on. VALIE EXPORT holding a rifle in front of that bloody cinema – that was raising a punch and suddenly finding the motivation to do things. And this is what I think a lot of the artwork is about. Even if you don't say it, nevertheless the work is political.

HB: The title *Double Exposures* reminds us that the vibration between things that are dissimilar but brought together is incredibly important. Because that's where meaning lies. The title *Double Exposures* is so good, because we know that it's about photography, but we know at the same time that it's about something else – about exposure on another human level. We know it's about both things and each thing at the same time.

MV: It's about being a receiver. It's active and passive: this idea of the gap and the indefinite, and the constant switch, the split image, the connection and separation, the cyclic correspondence. That for me is the engine of the work.

# MANUEL VASON – FRAMING LIVE ART **LOIS KEIDAN**

Manuel Vason's *Exposures* was the first book published by the Live Art Development Agency (LADA), produced in partnership with Black Dog Publishing in 2002. Looking back, the significance of that book, to both LADA and the Live Art sector more widely, cannot be overestimated – it was a catalytic moment for LADA's work in publishing and, more significantly, for wider awareness of what Live Art was, and the new forms in which it could be represented, in the twenty-first century.

Exposures began as an experiment in performance photography by Manuel – a series of collaborations for the camera that might somehow suggest another way of looking at an artist's practice. But the extraordinary images he created with a group of radical artists working with their bodies as fiercely politicized sites, demanded to be made into a book - to appear on the printed page, and be seen by audiences who might never experience such work in situ (for all kinds of reasons at the time). Exposures not only brought challenging artists and ideas out from the margins and into wider public discourse, but did so in a way that asked us to reconsider questions of documentation and representation, as well as the nature of Live Art itself. For LADA, Exposures opened up a new set of possibilities for what this area of practice could be.

Since, and to a large extent *because of Exposures*, LADA has developed its own publishing policy, producing over 50 artists' books, DVDs and Editions in partnership with major publishing houses, artists, and independent organisations.

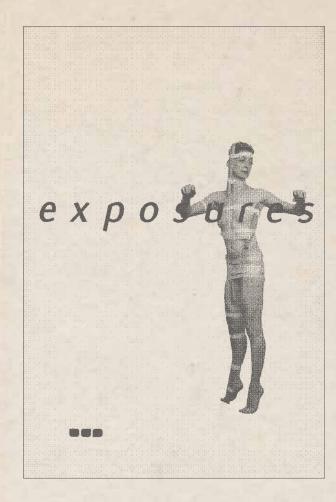
Indeed, LADA are co-publishers, with Intellect Books, of *Double Exposures*. And we are not alone. In recent years, aided and abetted by massive advances in technology and heightened public appetite, there has been an explosion of interest in Live Art documenting, writing, archiving, and publishing.

I want to look at three shifts that have taken place between then (2002) and now (2014) in relation to Manuel Vason's work and the body of images in *Double Exposures*: the depth, breadth and ambition of Manuel's new collaborations; the body of artists represented in *Double Exposures* and what this says about Live Art; and the huge shifts around understandings of what a Live Art practice, or the practice of Live Art, can be.

Manuel was first introduced to Live Art by Ernst Fischer in 1999. Their collaboration on a series of performances for camera challenged the then fashion photographer to develop a different relationship between the photographer and the body. Through Ernst Manuel met Franko B, and became captivated by, and curious about, artists who were working with their bodies in such visceral and fearless ways. Thus, he set out on a personal mission to develop new forms of collaboration with other artists whose bodies were the subject and object of their art. His aim was to photograph them in ways that were neither performance documentation or portraiture, but that were 'true works' in themselves. Exposures established Manuel's methodology as a performance collaborator, and the rest is history.

As groundbreaking and revelatory as they were at the time, the collaborative images in *Exposures* seem modest in scale, and almost cautious in their approach, in comparison to the exuberance, expansiveness, and confidence of their Double *Exposures* counterparts. In the ten years or so between the two projects, Manuel's own creative practice - his capacity to cultivate trusting and intense collaborations, his understandings of the possibilities of performance, of different artists' distinct and distinctive work, and of the relationships between the body in action and in stillness, and his passionate, overwhelming desire to give exposure to such dazzling artists and practices - have exceeded all expectations of where those first experiments might lead.

With Exposures Manuel was attempting a new kind of visual language for Live Art – a way of bridging camera and subject, photographer and performance artist, and creating something 'other' in the space between them. In Double Exposures we can see how much Manuel's own language has evolved, but also how much it has influenced a generation of artists' approaches to the visual representation of Live Art in the sophisticated, knowing and adventurous ways they have taken to their Double *Exposures* collaborations. From the glorious trash of Mouse's bedroom to Giovanna Maria Casetta's crime scene forensics, from the fantasy football of Katherine Araniello to the theatrical antics of Joshua Sofaer, you don't just look at photographs in Double Exposures, but enter worlds. These are artists who, like Manuel, understand that they can do



Front cover of Exposures publication

things here that aren't possible elsewhere. They also understand that these images are not just *of* their practice, but *are* their practice.

Manuel's collaborators in Exposures were a dispersed group of artists at the forefront of Live Art in the UK in the late 1990s, exploring the performance of identity, of cultural difference, and of the forbidden and hidden. Many have continued to work with Manuel over the last decade, and have returned in new collaborations for *Double Exposures*. The artists who join them in this new project also embody difficulty and difference, but are now drawn from a wider pool, spanning generations, disciplines, and interests. This body of work in *Double Exposures* reflects how the visceral and subversive practices around the politics of the body that so characterised much Live Art in the 1990s have shifted, evolved and expanded in the intervening years across a spectrum of performance-based practices, as we see in Helena Hunter's strange occultism, in Iona Kewney's animal magic, in Eloise Fornieles' performed sculptures, in Michael Mayhew's backstreet pyrotechnics, in Rita Marcalo's balancing acts, in the classical beauty of a drowning Marcia Farguhar, and in the landscape art of Zierle & Carter.

Double Exposures also reflects shifts that have taken place in understandings of what Live Art is and can be, where it occurs and how it is experienced. Advances in technological literacy and capacity have revolutionized the possibilities for the presentation, documentation and dissemination

"Double Exposures reflects shifts that have taken place in understandings of what Live Art is and can be, where it occurs and how it is experienced."

of Live Art, and many artists increasingly approach these concepts as central to their thinking and practice. LADA has a Study Room full of VHS documentation from the 1980s and 1990s that serve beautifully as historical records, but which, for the most part, do little to reflect the intention or experience of the original works, and are considered more as evidence or after-thoughts – 'something else.' In contrast, the online materials now hosted on LADA's website and the huge number of DVDs and digital files housed in LADA's Study Room, like the photographic collaborations with Manuel Vason in *Double Exposures*, reflect the multiple ways in which artists are now thinking about the possibilities of the online space, the screen, and the image as no longer separate from, but part of their practice.

Artists are not just embracing these kinds of mediated spaces as sites, or enablers, for Live Art, but are exploring how different approaches to writing and archiving might inform what their practice is and could be – asking what kinds of

texts, documents, materials and artefacts can be generated or transmuted from immaterial experiences. Becci Curtis writes of her 'delight on encountering the strange flesh of *While You Are With Us Here Tonight*, as its pages attempt to stitch together an energetic corpus that is otherwise known as [Tim] Etchells' artistic practice.' (*A-N Interface*, 2013) For many artists, like Etchells, writing *from* performance is as much the 'doing' as the 'doing' itself.

Mary Paterson writes in In Time: A Collection of Live Art Case Studies that 'the generic freedom of Live Art rubs off on the texts that are written about it,' and a new generation of writers and thinkers have evolved new kinds of collaborations with artists, and new forms of writing about, around, and from Live Art – collaborations and texts that are increasingly considered part of an artist's 'doing', and which resonate throughout the hundreds of independent titles produced in the last few years, and proliferate online.1 Rather synchronistically, as I'm writing this I'm also on-off watching-reading-experiencing Exeunt Magazine's online 'multi-authored, durational writing project... responding live to the livestreaming performance of Forced Entertainment's AND ON THE THOUSANDTH NIGHT (22.03.2014),' AND ON THE THOUSANDTH NIGHT is a work that I've experienced live in theatres (originally as part of another work and then as a performance in its own right), that I've watched live online and through its video documentation, that I've read numerous texts from and about, and seen countless images of in multiple contexts. I now consider each of those encounters to be 'the work'.

As well as the question of when, or even if, a Live Art work ends (in the moment after its 'live' performance, or never in material documents, depending on your position) is one of when it begins. The privileging of 'process' over 'product' has always been critical to Live Art, and in recent years there's been a proliferation of practice-based research and research-based practices that have, again, shifted understandings of the nature of a work of art and how and when it comes into being. *Double Exposures* collaborator Dickie Beau sees the process of research *as* his practice, and talks about his performances as 'the doing of the thinking'.

Together, these shifts have informed new understandings of what can constitute a Live Art practice: that Live Art is not only in the moment of encounter with an audience, or in an 'experience in history,' but is in its before, during, and after. Live Art is a way of 'thinking' about what art is – how it's made, experienced, seen, written about, and remembered.

The collaborative processes, and compelling and uncanny visual language, pioneered by Manuel Vason have contributed to these expanded possibilities for Live Art. He has opened up a new kind of space for artists to inhabit and ideas to incubate, where anything seems possible. His work has been critical to the emergence of the new forms of visual representation that so many artists now consider central to their practice. His role in the increasingly pervasive and provocative presence of Live Art in the public imagination is immeasurable, and is on full, exquisite display in *Double Exposures*.

1. Mary Paterson, 'Case Study: Critical Writing and Live Art in the UK', in *In Time: A Collection of Live Art Case Studies*, ed. by Lois Keidan and CJ Mitchell (London: Live Art UK, 2010), pp. 141-47 (p. 144).

## PERFORMANCE, PHOTOGRAPHY, COLLABORATION, REVISITED: A HISTORY OF MANUEL VASON

**DOMINIC JOHNSON** 



Across histories of performance, Live Art, and other practices privileging ephemerality, artists have sought innovative ways to circumvent – or, better yet, to capitalise upon – the problem of creating a lasting archive for fleeting, temporary, or provisional images. For over a decade, Manuel Vason's photographic collaborations have been a vital apparatus for artists seeking to experiment with the fundamental tension between the production of live works and the securing of compelling traces for subsequent encounters by audiences.

Vason's work as an artist is influential in its own right, and he has worked predominantly in photography, but also in live performance, participatory projects, and sculpture. His photographs are beautiful, commanding, and sometimes disconcerting. Their slick and stylised characteristics are indelibly coloured by his training in commercial photography. Born in 1974, in Padua, Italy, Vason studied for a degree at its Institute of Social Sciences, before abandoning his studies for photography in 1993. He worked for two years as a photographic assistant in a fashion studio in Milan, and moved to London in 1998, where he assisted the influential fashion photographer Nick Knight. If Vason's work sustains the formal influence of fashion photography, his work has developed wildly from those origins by way of his close collaborations with artists working in performance. With his collaborators he has created an expansive portfolio of images that uniquely blur the lines between art photography, documentation, and performance-for-camera. Here, I trace the genealogy of his practice since

<sup>1.</sup> Franko B, Aktion 398 at South London Gallery, image by Manuel Vason

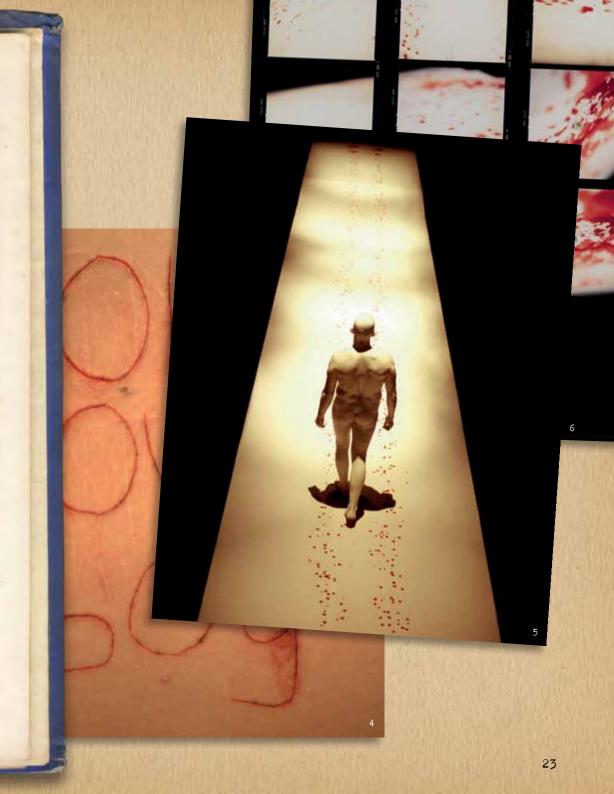
<sup>2.</sup> Franko B and Manuel Vason Collaboration #6, Malmo 2002 (front cover of Franko B: Oh Lover Boy!)

<sup>3.</sup> Franko B, I Miss You, Birmingham, image by Manuel Vason

2001, through his three key books to date, as a prehistory for the development of the present book, *Double Exposures*.<sup>1</sup>

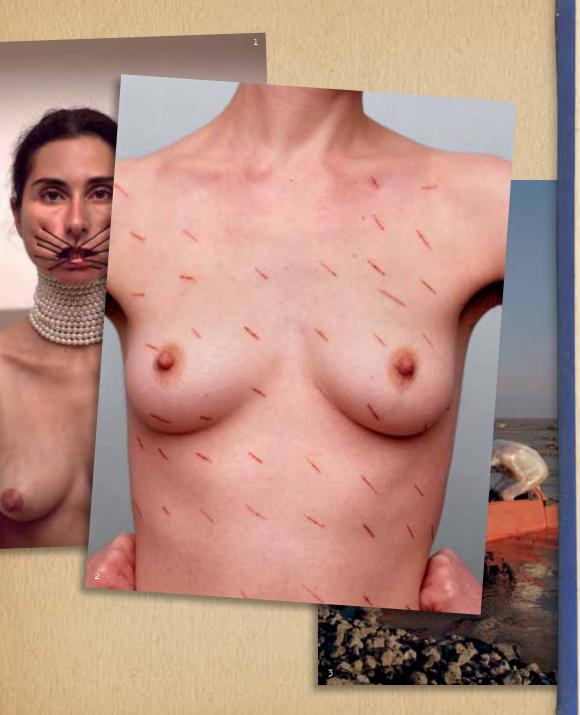
Vason began to work closely with visual artists upon meeting Franko B at the latter's exhibition at Artsadmin in April 1999. Beginning the following month, Vason toured extensively with Franko B, taking photos during the Franko's important bloodletting actions such as I Miss You (2000) and Oh Lover Boy (2001), and the one-to-one performance Aktion 398 (1998). The photographs were published as both artists' first book, Oh Lover Boy!, published in 2001.2 Crucially, not only did Vason document Franko's live performances; Vason also made two key innovations in his photography. Firstly, he photographed the traces left behind by the performances, including: the canvas of I Miss You, with its bloodied trail and footprints, and twin pools of gore; the slice in the skin of Franko's abdomen from Aktion 398; and the title of Oh Lover Boy after having been carved into the artist's back with a scalpel, inscribed in bloodless, brutish wounds. Secondly, Vason set up stand-alone shots after many of Franko's performances, including portraits after Oh Lover Boy that have since become iconic images of Franko B. In one shot, which graces the cover of the book, we see the back of the artist's head against a background of hospital green. His scalp is a map of bloodied lines against white greasepaint. The stippled skeins are the dried remainders from the act of bandaging Franko's head with fabric that had been soaked in his blood (drawn in the performance); the blood was dry by the time Vason captured the shot in the dressing room.

<sup>6.</sup> Franko B, I Miss You, Malmo, September 2000, image by Manuel Vason



<sup>4.</sup> Franko B, Oh Lover Boy, image by Manuel Vason

<sup>5.</sup> Franko B, I Miss You, Malmo, September 2000, image by Manuel Vason



In 2002, Vason published Exposures, which featured collaborations with artists working in performance, fuelled in part by the preceding work with Franko B, as well as by the support of the Live Art Development Agency, which advised Vason, and shepherded the book to publication. *Exposures* was described by Lois Keidan as 'a body of work about a body of work about the body in Live Art,' aptly capturing the complexity of the relationships set up in Vason's practice – between artists, works, and temporalities (but which, nevertheless, never settles on the sometimes tedious, self-reflexive convention of art about art).3 The book showcased collaborative portraits of the bodies of 19 artists, including Oreet Ashery, Marisa Carnesky, Ernst Fischer, Kira O'Reilly, La Ribot, and Stacy Makishi, to name just a few of the most enduring images published in the book. The majority of shoots imaginatively recreated a live image from a preexisting performance. For example, Robert Pacitti re-performed an image from his controversial company production *Geek* (1996); in the photograph, Union Jack bunting emerges from his asshole and mouth, while in the live performance it was drawn from Marisa Carnesky's vagina, prompting an obscenity scandal in Nottingham (Geek was promptly banned by the city council). These inventive (but formally promiscuous) returns to previous works are what the performance artist Anne Bean calls 'reformations', in contrast with loyal re-performances.4 Her term allows for productive infidelity to one's achievements, towards the creation of a new work informed by one's own creative history as a generative artist. A few shoots in Exposures involved a singular image made

<sup>1.</sup> Marcela Levi and Manuel Vason, Collaboration #1, Birmingham, 2006

<sup>2.</sup> Kira O'Reilly and Manuel Vason, Collaboration #1, Post-Succour, London, 2001

<sup>3.</sup> Paul Hurley and Manuel Vason, Collaboration #2, Bristol, 2006

specifically for Vason's camera, such as Franko B's pages, which showed him glazed in blood in a bare industrial space, wearing orthopaedic callipers and an oxygen mask. He stands, crouches, or lays facedown on the cement floor, a dismal but dogged remnant of medicalised violence. The shoot drew upon established visual tropes in Franko's earlier pieces, but cannot be traced directly to a specific performance. Each artist's performancefor-camera was shot on 8" x 10" Polaroid film. over the course of one day. Exposures was the first substantial elaboration of the new working process developed on tour with Franko B, and commenced an expanded approach to the encounter between performance and photography that has been taken up, developed, and conceptualised by Vason in the ensuing years.

From 2006 to 2007, Manuel and I collaborated on a book that would in some ways continue the project of Exposures, but which also exceeded or expanded its scope. Having worked prolifically with artists in the intervening years, Manuel wanted to bring these together and develop a more substantial theoretical and critical framework for his way of working. I remember Manuel wanted to create a project that played with the dynamic already set up in Exposures, both pushing it forward but also troubling it in productive ways. The process of working together on the book was fruitful - certainly for me as editor and collaborator, and, I hope, for Manuel too. The resulting book, Encounters: Performance, Photography, Collaboration, was ambitious. Published in 2007. Encounters brought together 36 visual collaborations, five commissioned essays, and eight further essays by



<sup>4.</sup> Miguel Pereira and Manuel Vason, Collaboration #2, Bristol, 2006

<sup>5.</sup> Front cover of the *Encounters: Performance, Photography, Collaboration* publication

<sup>6.</sup> Stuart Brisley and Manuel Vason, Collaboration #1, London, 2006



participating artists (it also republished *Exposures* in condensed form, partly as the earlier book was out of print).<sup>5</sup> Particularly striking images, to my eye, include Vason's collaborations with Ron Athey, Lee Adams, Guillermo Gómez-Peña, Niko Raes, Ernst Fischer, and Helen Spackman.

Supported by a major national museum – Arnolfini in Bristol – Encounters was the most lavish of Vason's projects to date. The book was printed in full-colour, full-bleed plates, on heavy, coated paper stock, and published simultaneously in hardback and paperback editions. The book's lavishness would in fact become an unanticipated bone of contention. A reviewer in the US celebrated the book, and considered it a reflection of the apparent progressivity of arts funding in the UK, noting that the book's apparent extravagance (and weirdness) suggested imbalances in support between the US and UK – it was suggested that such a book wouldn't have been possible in the US. More damningly another scholar publicly lamented my participation in a project that sought to convert the raw, visceral stuff of performance into a 'coffee-table book' version of performance history. For me, the book's lavishness was and is not a key concern. The high production values did not evidence the luxury of a limitless budget (it was supported by a National Touring Award from Arts Council England – but Manuel also contributed the remainder himself after setting up a commercial studio to support his fine art practice); neither did we attempt to sanitise or canonise live art, create a commodity, or convert ephemeral actions into glossy abstractions, or fetishes. Rather, the beauty of the book was the direct result of Manuel's

<sup>1.</sup> Guillermo Gómez-Peña & La Pocha Nostra and Manuel Vason, Collaboration #5, Liverpool, 2002

<sup>2.</sup> Dominic Johnson and Manuel Vason, Collaboration #2, London, 2006

<sup>3.</sup> Kira O'Reilly and Manuel Vason, Collaboration #5, inthewrongplaceness, London 2005

commitment to finding an ideal, well-designed, conducive, and visually pleasurable format for presenting, and for collating a massive body of work. *Encounters* showcased an oeuvre that had resulted from his attentive and energetic – and sometimes rather fraught – collaborations with some of the most important performance artists across four continents.

Encounters was planned to coincide with a major exhibition of Vason's collaborations, which opened at Arnolfini in 2007, and subsequently toured in the UK and internationally. Vason's photographs had been exhibited widely, but Encounters at Arnolfini would be Vason's most ambitious solo show. The format of the exhibition departed from more traditional presentations of photography, partly by showcasing live performance during the opening weekend (it included performances by Ron Athey, Niko Raes and Veenus Vortex), but more provocatively through a technological innovation (designed by Vason) that introduced a performance element into the experience of viewing the photographs. Large prints were made of a selection of key works from the book and mounted on aluminium without frames, and exhibited under dimmed light. Standing in front of a particular work triggered a touch-sensitive pad below the carpeting, which caused a light to increase in intensity to a warm bright glow, bringing the image into full visibility. At planning stage, we had a noteworthy discussion with Arnolfini about the effects of this lighting technique. Would the lighting effect be too theatrical, and would this obviate the apparent anti-theatricality of the artists with whom Vason had collaborated? Would



Veenus Vortex and Manuel Vason, Collaboration #5, London, 2006
 Niko Raes and Manuel Vason, Collaboration #9, London, 2005

<sup>6.</sup> Velvet Hammer Burlesque and Manuel Vason, Collaboration #1, Ljubljana, 2004



the effect resemble a halo, and would the dimmed museum feel like a shrine or temple? Would this suggested beatification of art undo the history of democratising imperatives of institutional critique by artists and progressive curating, which have sometimes sought to promote inclusivity and more informal attendance at museums? As it turned out, the lighting usefully foregrounded and complicated the tensions between art and theatre, which are so germane to the work, and to the Live Art as a sector: and far from a sanctified or sanctimonious effect, the lighting produced the sense of glamour and intrigue we appealed to, but it also triggered a sense of fun, on the one hand – the initial shock of the lighting changes, and the pleasure of watching others negotiate and figure out the conceit – and of privacy, on the other, as the technology privileged the vision of one viewer at a time, and the slow efflorescence of light sucked the viewer into a kind of solace, and also seemed to demand a slower pace of reflection or indulgence.

As the book's subtitle suggested, the triad of performance, photography and collaboration were central to the project. Indeed, they are all equally fundamental to Vason's artistic imperatives, and to understanding his work. Looking back, one of the hidden achievements of *Encounters* was the confirmation that the third term, collaboration, is a fraught concept. In fact, the book was initially poised to be called *Pure Collaboration* (echoing the name of a touring solo exhibition by Vason in Birmingham, Glasgow, Nottingham, Brussels, Kuopio and Rio de Janeiro). Discussions with participating artists encouraged us to redefine collaboration, accept its apparently inimical

<sup>1.</sup> Ron Athey and Manuel Vason, Collaboration #3, Glasgow, 2006

<sup>2.</sup> Lee Adams & Empress Stah and Manuel Vason, Collaboration #2, London, 2006

<sup>3.</sup> Guillermo Gómez-Peña & La Pocha Nostra and Manuel Vason, *Collaboration* #10, Liverpool, 2002

relation to 'purity', and thus reject the draft title. Collaboration may take place in art, but it is rarely 'pure', never a relation of sheer equanimity, and always structured to some degree by control, influence, authority, or privilege (age, gender, and experience may inevitably play a part). This is not to say that collaboration is problematic by nature, or doomed, and neither are Vason's collaborations particularly or especially asymmetrical. Rather, Vason's project has articulated the way that collaborators are always required – by the very game in which they are engaged - to negotiate, compromise, or bargain; to improvise or formalise one's contractual obligations to each other's autonomy; or to undertake variously delicate or indelicate plays of prerogative, compliance, or capitulation.

It strikes me that the emergence of *Double Exposures* from the legacies of his earlier projects is a testament to Vason's continued engagement with trust and creative generosity as phenomena at the heart of *collaboration*, itself the fulcrum of Vason's own relations to performance and to photography. By creating new projects where much of the control is ceded to the other collaborator – all of whom were key contributors in previous projects – Vason plays fast and loose with the photographer's privilege or prerogative, thus complicating his right to have the last say over what is documented, and how. Happily, the romance of collaboration, as it relates to performance and photography, has now been disenchanted.

<sup>6.</sup> Anne Seagrave and Manuel Vason, Collaboration #2, London, 2005



<sup>4.</sup> Helen Spackman and Manuel Vason, Collaboration #2, London, 2004

<sup>5.</sup> Steven Cohen and Manuel Vason, Collaboration #10, La Rochelle, 2006

- 1. There are many other projects that could be discussed in a farther reaching survey of Vason's practice, including, for example the SPILL Performance Tarot (2009), a pack of cards, a book, and an accompanying exhibition, which included commissioned performances-for-camera by 'maverick' artists imagining the 22 major arcana of the Tarot, under the artistic direction of Robert Pacitti. Other key projects have included Live Gallery (1999-2003), a site-responsive participatory project using photography; or Theatre of the Face (1999-present), his excellent long-term collaboration with Ernst Fischer, which uses Fischer's face as a stage for the presentation of a serial, imaginative mise en scène.
- 2. See Franko B with Manuel Vason, Gray Watson and Sarah Wilson, *Oh Lover Boy!* (London: Black Dog Publishing, 2001). It is illustrated solely by Vason's photographs of performances, objects and sculptures, and also includes an essay by Wilson and an interview by Watson.
- 3. Lois Keidan, 'Exposures' in Manuel Vason with Ron Athey and Lois Keidan, *Exposures* (London: Black Dog Publishing, 2002), unpaginated.
- 4. Anne Bean, DVD accompanying Autobituary: Shadow Deeds (London: Matt's Gallery, 2006), which documents her reformations of her own works from the period 1968-1974.
- 5. See Manuel Vason, *Encounters: Performance*, *Photography*, *Collaboration*, ed. by Dominic Johnson (Bristol: Arnolfini, 2007).

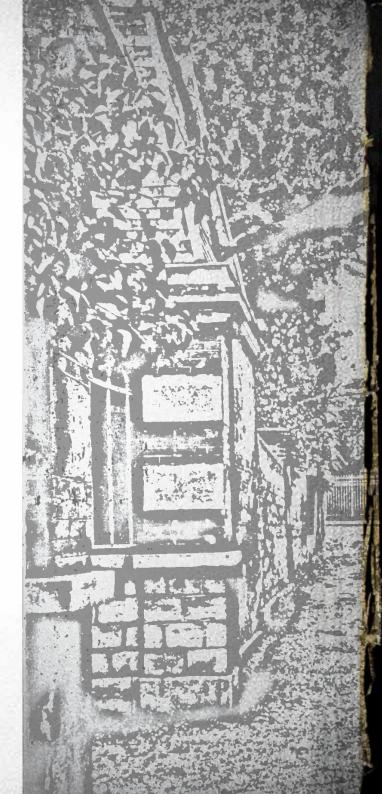
#### PAST- PRESENT- FUTURE

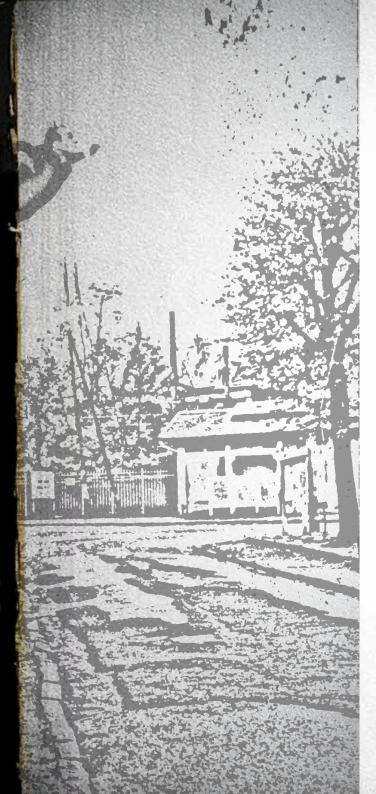
**ALICE MAUDE-ROXBY** 

Unlike reproductions of other types of artworks, photographs of performances, by virtue of their focus on the artist's body, allow the viewer to engage with the artist in a haptic as well as a visual sense. Encountering the shared ontology of the body makes the viewer mindful of his or her own physical presence as witness to the pictured event (even if it is well after the fact).<sup>1</sup>

Asked to consider the work of contemporary photographer Manuel Vason in the context of the exhibition *Live Art on Camera* (Southampton: John Hansard Gallery, 2007), where I situated seminal performance photographs in relation to persistent stylistic particularities and conventions of the photographer's practice, I recall how important it was to include Vason's books. These were objects to be read, rather than selected 'exhibition' photographs produced and displayed on a gallery wall. This curatorial decision acknowledged how it is that through these publications – viewed, read and handled in people's homes – one can better understand what Vason continues to contribute to this genre.

Now leafing through the pages of two sets of books on my desk, I see how the publications of Yves Klein from the 1950s and early 1960s share a dialogue with three contemporary publications by Manuel Vason. I'm studying Vason's books and noticing the relationship to Klein in that, whilst they could be called 'catalogues', they do anything but reflect on something as finished or in the past. Klein's books are deliberately designed to operate in the present, through the assimilation of separated elements which, when placed into the hands of the viewer, position one actively within the physical process and raw vocabulary of the work. Vason's work similarly engages the viewer from publication to publication in distinctive ways that variously expose the collaborative processes of production and quite differing senses of time. These processes range from the more reflective mode of recording live performance as actions past, to performance to camera where the viewer of the book becomes the third single person present as witness. Here quite an intense and intimate one-to-one engagement between viewer and image sequence reflects that same intimacy between artist and photographer. In Double Exposures, a visual dialogue between artist and photographer enunciates a vocabulary of the artist given over to the incorporation of Vason's body as subject, seen literally immersed, often through the surface of mechanisms or materials, and positioned directly within the locus of the practice of the artist. In this way one's awareness of the surface of the image, the surface of the page, brings attention to the layers through which Vason's body is seen. In the case of Florence Peake and Vason's collaboration, a web-like plastic surface obscures Vason from view. In his collaboration with Giovanna Maria Casetta, a surface of highly reflective metallic foils intercepts between the surface of the page and the surface of the body.





"Vason's work shares some qualities of Gina Pane's work in the application of conventions of high-end or 'professional standard' photographic technique and print quality to a genre previously associated with 'documentary' aesthetics as well as in shared territories of risk, viscerality and life."

I'm compelled by how both Klein and Vason utilize the book form to maximise physical engagement with image, sequencing, format and print quality. Each, operating in very different eras, injects into culture both the physicality of the practice and the nuts and bolts of a process by which something will, or has, become made. For Klein, in the late 1950s and early 1960s, obstacles were to be overcome regarding the representation of these processes and the ways in which the viewing experience could be limited through the inadequacy of translating the brightness of colour and surface of his sponge sculptures. To translate these into book form he bypassed restrictions of available printing processes in order to put a set of components into the hands of the reader. For example *Yves Peintures* (Madrid: Fernando Franco de Sarabia, 1954) seemingly opens with a catalogue essay format, but this is purely a set of lines imitating text on a page. No text is legible. The book itself is assembled from 16 sheets of heavy weight paper each signed by the artist. Different sheets of commercially printed paper are glued onto these cards. Although the publication in fact pre-dates Klein's painted monochromes, they appear as beautifully coloured monochrome paintings.

By so early on producing the impossible – non-reproductions of paintings that did not exist – and producing an image of paintings that defy the world of images, he may have felt compelled to move backward in order to move forward and actually paint the monochromes that he brilliantly anticipated.<sup>2</sup>

In Manuel Vason's different publications, certain artists appear and reappear, foreshadowing and recalling the changing relational modes in and of performative presence. The varying photographic approaches in each publication heighten and animate a sense of time, pulling from the past to the present and into the future. Progressively from *Exposures* (2002), to *Encounters* (2007) to *Double Exposures* (2014), Vason articulates a series of positions made evident in his photographs that move from that of photographer to collaborator in performance to camera, to being the subject of the

artist's image seen immersed within the vocabulary of their practice. This progression is also plotted through the dynamics of how the body is seen within the publications. In *Encounters*, a systematic rhythm of small cuts cover the surface of Kira O'Reilly's body. Over a sequence of three consecutive pages the reader beholds the image of the skin tone of their own hands physically engaged with the surface of the photographs through the turning of pages.

One's involvement in the event – the choice to become a 'contracted partner' – is thus made tangible. This contracted partnership is made manifest by the visual and haptic dynamics that one experiences in literally 'handling' the performance photographs. While leafing through publications [...] the viewer participates in a sort of narrative. Unlike an ideal 'documentary' narrative, however, this story unwinds in ways that may not be anticipated.<sup>3</sup>

O'Dell brings attention to this contractual nature of the audience committing to be present at a performance where the body is put at risk and proposes that this contract extends through the subsequent engagement of the viewer through handling and viewing photographic documentation within publications. In Vason's case, photographs embody the vocabulary of gestures associated with the artist's practice. These are translated as well in terms of the format and sequencing of book pages.

Both Vason and Klein can be contextualized within a wider history and analysis of performance photographs. Predominantly photographs of Klein in action are captured in black and white. At that time black and white negative film was much more highly developed than colour negative film and therefore available in a range of film types better able to cope with differing light conditions and to meet the

needs of speed and movement in the work. Nowadays the use of black and white film as photographic style is still in evidence in some live art practices, but since the application of 'grey mode' to a colour file is possible in digital practice, the black and white image is certainly now associated more with a deliberate 'style' and aesthetic or desire to relate to an earlier history and use of 'deadpan' documentary associated with conceptualism, rather than being rooted in the earlier associations of 'urgency', 'consequence', 'proof' or 'relic'. Interestingly in the case of Françoise Masson's photographs of Gina Pane's work through the 1970s, the colour negative (which could only be bought in a limited range of quality, so not ideal for action and particularly risky for performance that was not to be repeated) was used but overseen through the hiring of this professional commercial photographer who recorded the work live but whilst moving photographic lights between the audience and artist. Pane's grids of photographs, of constats, seem to have also indicated a 'future' reading for the work by breaking down the stages of the action into a series of images. The resultant grids of photographs read somewhat like a step-by-step instructional guide for future use.4 Vason's work shares some qualities of Pane's work in the application of conventions of high end or 'professional standard' photographic technique and print quality to a genre previously associated with 'documentary' aesthetics as well as in shared territories of risk, viscerality and life.

<sup>1.</sup> Kathy O'Dell, Contract with the Skin: Masochism, Performance Art, and the 1970s (Minneapolis: University of Minnesota, 1998), p. 13.

<sup>2.</sup> Philippe Vergne, 'Earth, Wind, and Fire or to overcome the paradox of Yves Klein, the molecular child who wrote to Fidel Castro on his way to Disneyland', in *Yves Klein: With the Void, Full Powers* (Washington DC: Hirshhorn Museum and Sculpture Garden; Minneapolis: Walker Art Center, 2010), pp. 42-66 (p. 50).

<sup>3.</sup> O'Dell, op. cit., pp. 13-14.

<sup>4.</sup> Alice Maude-Roxby and Françoise Masson, On Record: Advertising, Architecture and the Actions of Gina Pane (London: Artwords Press, 2004).

# MERELY A STAIN IN THE PICTURE?

**CHRISTOPHER TOWNSEND** 

'I'm not in a good place right now'. I am somewhere between myself and otherness, somewhere outside the security that the apparatus of vision offers. Such a displacement, I think, is the distinguishing, radical character of Manuel Vason's Double Exposures project. Vason disturbs the conventional situations of both photographer and viewer within the structures that organise seeing things in our culture. Such an apparatus of vision might be at once mechanical and discursive, a dispositif Giorgio Agamben calls it. Let's call it 'photography', constituted as Agamben says as a network between the various functions of a single category of power, with 'a concrete strategic function [...] located in a power relation' and appearing 'at the intersection of power relations and relations of knowledge'.1 Yet that apparatus might also be psychic and discursive, the regime of looking and instruction in looking, evolving from the Renaissance onwards, that photography as an invention of modernity mimes and modifies. Whatever, in its normative condition this apparatus offers me stability, it offers me power: it is the privileged point of view of perspective, the best seat in the theatre from which we may watch others perform for our pleasure and imagine. or enact, our power over them. It is, at once, the royal or ducal box in the baroque court theatre, it is painting, it is photography, it is film. As Jean-François Lyotard observed, the technical apparatus

of the camera in the nineteenth century naturalised the rule of looking that the Renaissance had established.<sup>2</sup> What had previously been a nakedly ideological device, the reflection of actual power, in the mirror in the camera became the reflection of an actual, tangible subject. The reproduction of the image in technical-industrial modernity, its infinite capacity for multiplication and displacement, translated that power across time and space.

At the same time, that power in looking, in replicating the look, was always to an extent illusory. The French psychoanalytic theorist Jacques Lacan wrote, in a phrasing that doesn't get any less felicitous with translation: 'You never look at me from the place where I see you' (jamais tu ne me regardes là d'où je te vois).3 The metaphors he chooses to describe the look are often photographic, and with that use of 'tu', not 'vous', there is a substitution of intimacy for authority. The individual snapshot was perhaps more important to Lacan than the police mugshot, and at the same time he perhaps wanted to talk about the impossibility of seeing even those we think we truly love. Does it matter if I possess a photo of my lover, taken in the moment I most treasure her? Even then, however close I carry it to my heart, however much I wear it out, make the immaterial haptic, I can never properly see

her for who she is.4 Lacan meant. I think, to write of the human gaze, the psychic apparatus, yet the failure to properly recognise someone, something, happens within an apparatus, a medium, that is premised on its claims to objective truth. Lacan's whole theory of subjectivity is organised, of course, around such failures of perception, starting with the nascent subject's misrecognition of its own autonomy as a perhaps metaphorical primal moment in infancy. Yet, where Lacan argues that the subject is established in the gaze and language of the other – that is in what he terms the register of 'the Symbolic' rather than in the subject's own 'Imaginary' condition - this displacement of the subject, returning the gaze, seems to undermine that definition, that authority. (Unless, of course, Lacan ascribes an absolute reality, a defining objectivity to some external power that operates above and beyond the realm of human subjects.) Lacan time and again turns to displacement as a motif for the failure of human beings to see, to understand, each other, even within the chemicalmechanical organisation and replication of vision as truth. This displacement, too, is what Vason enacts in Double Exposures.

I have begun my discussion of *Double Exposures* with this theoretical excursus not because Lacan can 'explain' these photographs of performance

artists and photographer, performing, any more than the look of one subject at another, whether in human gaze or technical apparatus, can properly explain, one to another, the object of the look to the surveyor or the surveyor to its object. Lacan's insistence on méconnaissance reflects a slippage in all forms of symbolisation, even in those that purport to be objective and 'real'. Rather, Lacan's analysis of this relation of self and other supplies us with a set of figures through which we might appraise Vason's project. Amongst these are tropes of displacement and projection, the recognition that neither 'I', nor 'the other' at which I look, are entities fixed in space and time. You are never quite there when I look at you, however much you mean to me; I am never quite there when you look back at me, however much I mean to you. You have always stepped to one side of my gaze.

Vason's project, to date, has been to document performance artists 'at work', performing for his camera as if it were an audience, rather than for an audience. Historically, such documentation is also a collaboration; it depends upon a certain complicity between performer and photographer. The apparatus is not, to begin with, neutral. *Double Exposures* extends this complicity. It collapses the boundary of performer and observer by putting the photographer in the picture. Or rather, it puts

the photographer *alongside* the performer, engaged in the same activity or something akin to it. We can see this immediately in the collaboration with Alastair MacLennan, with its mirroring of posture in the two hunched figures in similar milieus. We can see it even more clearly in the collaboration with Franko B, where there is a reversal of the body, in the pairing of the two photos, as if there were a hinge between them that turned negative into positive, or vice versa. There is an insistence of sameness and an elision of difference in identity between performer and photographer.

So, is Vason finally 'in the picture'? Does this positioning imply perhaps a reversal of subject/ viewer relation or the convergence of surveyor and object so that one position is mapped onto the other so that the two become indistinguishable? Is this the distinguishing radicalism of Vason's work? I want, immediately to say no, no, no: Vason's work is radical precisely because it achieves neither reversal nor convergence. Congruence is as good as it gets, either through inadvertence or an advertent refusal to accept the fixed terms of seeing that his apparatus provides. Vason is not in the picture, for several reasons. Firstly there is the question of performance, a whole other essay about identity, scripts and appearances, a whole other book, a whole other scholarly career for some (for example,

Judith Butler, Peggy Phelan, et al.) Suffice it to say that the performed self is not the singular, true self of the western bourgeois imagination, even though there may be no autochthonous, authentic agency behind the performance, but only a series of empty masks. Vason, I think, gestures towards this in the collaborations with Stacy Makishi and Alexandra Zierle & Paul Carter, with the masking of the face by the activity undertaken, the insistence on being unrecognisable, on being a being that is not. It is present too in the shadow, empty boots and clothes on the river-bank in the collaboration with Ernst Fischer, an emptiness replete with displaced presence, or as Jean-Luc Nancy termed it the 'self-presence of that which knows itself as the dissolution of its own difference'. This absence that-is-not-one is multiplied by the insistence on the performance of death and suffering – performance art's most readily invoked tropes where a masochistic self-imagination fills in for the absence of identity. (Death and suffering being precisely those moments where the human does not perform; despite the proliferation of scripts for appropriate modes of behaviour in dying one never quite knows how one will react...).

Secondly, we come back to Lacan and displacement. The analyst offers a parable as commentary about seeing and not being seen, even when the object "Vason's photography beckons us towards the event in the present tense, away from evidence in the past tense, towards the ethical and away from the merely evidential."

appears to be looking at you. This narrative ends; 'if I am anything in the picture, it is always in this form of the screen, which I earlier called the stain, the spot'.6 One is, always, a surface onto which something, the gaze of the other, the imagination of the other – including my own as a critic – is projected. For Lacan the subject is always written in light, photo-graphié. This raises a double, and contradictive, possibility on which I want to conclude: firstly, that the dissolution of subjectivity into otherness, the attempt at convergence, is no more than a 'suicidal' fantasy of self-disintegration or annihilation that paradoxically reinforces the sense of self-identity in the manner defined by Jean-Luc Nancy; secondly that Vason's congruency, in its assault upon stability, at least proposes a possibility

for photography to move beyond its discursive, historical constructions of seeing and recording, to be something else, to be about how we relate to others, rather than the means by which we pretend to be other. What happens if I come out from behind the camera? What happens if I come onto the stage and stop looking, share instead an action where neither of us can see ourselves perform as selves, where we are too close to each other for there to be any mistake, where we look each other face to face? (Even if the face is masked by a dead cephalopod...). Vason's photography beckons us towards the event in the present tense, away from evidence in the past tense, towards the ethical and away from the merely evidential.

- 1. Giorgio Agamben, 'What is an Apparatus?' and Other Essays, trans. by David Kishik and Stefan Pedatella (Stanford: Stanford University Press, 2009) pp. 1-24 (pp. 2-3).
- 2. Jean-François Lyotard, 'Representation, Presentation, Unpresentable', in *The Inhuman: Reflections on Time*, trans. by Geoffrey Bennington and Rachel Bowlby (Stanford: Stanford University Press, 1991) pp. 119-28 (p. 119).
- 3. Jacques Lacan, *Le Séminaire de Jacques Lacan: Livre XI*, *Les quatre concepts fondamentaux de la psychanalyse* (Paris: Éditions du Seuil, 1973), p. 95.
  My translations throughout.
- 4. Ibid., p. 219.
- 5. Jean-Luc Nancy, 'Introduction', in *Who Comes After the Subject?*, ed. by Eduardo Cadava, Peter Connor and Jean-Luc Nancy (New York and London: Routledge, 1991), pp. 1-8 (p. 4).
- 6. '...si je suis quelque chose dans le tableau, c'est aussi sous cette forme de l'écran, que j'ai nommée tout à l'heure la tache.' Lacan, op. cit., p. 90.

# DOUBLED UP: THE ART OF THE BODY

**DAVID BATE** 

'I recognise myself in the other' says Manuel Vason. 'I is another' said Rimbaud, the famous French poet who so inspired the Surrealists. What does it mean to recognise yourself in someone else and then to act on it, by collaborating with them?

One preoccupation of the Surrealists (between 1924 and 1935) was 'collaboration', and they did it in different ways. From collective hypnosis to dream séance, the ambition was to unify one with the other, to see the self in the other, a collective image. The practice of collaboration (or 'participation' as it is often misleadingly re-named), as mediated explicitly by Vason via the human body, opens up again the domain of the body in art. Such processes of work and the images they produce also open up the question of art as a projection of the human body. What is projected into art is the human body as a dissemblance rather than resemblance. We all know what a body looks like, more or less, so to reconfigure parts (or all) of it into something else is to challenge a certain regime of order and sense. In common sense, the aesthetic disunity of the body is the collapse of its identity. The image of the body as a 'unity' belongs to an aesthetic of the perfect. which denies any conflicts about identity. So to disrupt this, to make the body into something less recognisable, is precisely to question the relation of

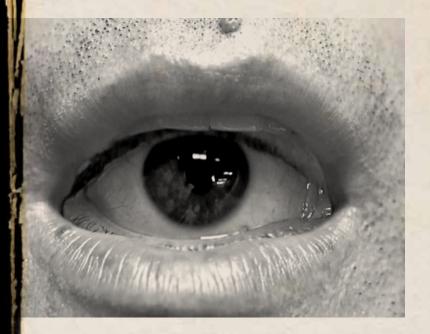
"What does it mean to recognise yourself in someone else and then to act on it, by collaborating with them?"

the image to human identity. It is also to consider the way that the human body itself features as a canvas, a space, a part object for the 'sculpting' of entity. We may also see it as a way to contest the image of individualism and recognise the interdependency of identity on others.

The order of the body-image is seen as the order of a personality. For some to experience the disunity of the body, even as 'just a picture', is a grotesque experience. On the one hand this can be enjoyed, as in the myriad forms of horror literature and cinema, from zombies to massacre movies (you may not enjoy these but many others do), while on the other hand, body dismembering can be a real act of terror. Yet there is something else going on in art, beyond 'media realities' of terror. In art, for example, the disunity of the body in Surrealist photography, speaks not only of fantasies of fragmentation, but also the complexity of identity itself. 'Who am I?' André Breton asks rhetorically at the beginning of his famous Surrealist novel *Nadja* (1928), only

to reveal later that the answer is in the ghosts of others encountered.<sup>2</sup> To find oneself in the image of others is to recognise both the difference and sameness that is at the heart of all our identities.

Anyone familiar with psychoanalysis will know the famous inversion of René Descartes' phrase, 'I think, therefore I am' by Jacques Lacan to 'I am where I do not think'. In this inversion we see the idea that we do not know all that we think, where some of what we call our 'self' is in fact quite 'other'. In this 'splitting' of the self in Lacan, or even the 'divided self' in the psychiatry of R. D. Laing, the reality of identity is one of conflict, between one and another, different motives, internalized and externalized. It is possible to make these conflicts appear in pictures, registered on the body as strange images. The image of an eye inside a mouth, for instance, is to conflate the senses, seeing and tasting, but also disrupts the image of bodily identity, that one body may appear inside another one. The of the body is disrupted by its own internal



object: an eye of another being. It is not clear whether such scenes are meant to be aggressive, in the way that zombies have their bodies inhabited by nothingness, in the ghost of another character. Or whether this internal eye is benign, friendly as with the eye of a doctor (should be) in making a health check, which can then turn into an eye of judgment or even punishment?

Yet what is surprising in such images is their playful effect on the spectator to imagine this as a real situation, which is the character of much use of photography. To imagine ourselves like this or that, offers a moment of respite from our own jubilant or miserable images of 'self'. Perhaps here is an art of catharsis, where the body is not so much in pain (Christian art has long held a monopoly over visual representations of the body in pain, for example, Christ's crucifixion, the Madonna's agony, etc.), but as a way to address the themes that the ego likes to leave out of the picture of itself. These things that disrupt the body image of the self, its orifices and organs that make us think of different objects when they are put somewhere else help to create the disturbance or dissemblance in their aesthetic effects.

Foreign bodies, which gaze from inside outwards rather than look from outside and 'abroad' show that the demons of modern life are as much internal as they ever were external. This is the complicated 'picture' that Vason's collaborations draw out. We can see that the mis-recognitions of the self are part of its structure, and we can revel in seeing this in the many different ways of the pictures. The ideal 'me' becomes a sort of question, not asked directly of the spectator, but as a fascination of the process that others play with, and seem able to enjoy. This takes a certain courage, to withstand the usual claims for satisfaction, and to resist that certain logic that says 'I am...'. 'I is an other' Lacan says, something not astonishing to the poet or a psychoanalyst, yet still in the field of photographic images remains difficult to suggest, let alone recognise.<sup>3</sup> In the work here, we find someone in a process of enquiry, a state of questioning and curiosity that invites the spectator to do the same. Fortunately, the process of looking at someone else's experiments is not as painful as it is to see one's own image dismantled or doubled up. We should take heart from this, since we will not find ourselves in the pictures.

<sup>1.</sup> Jean-Jacques Lefrère, Arthur Rimbaud (Paris: Fayard, 2001), p. 16.

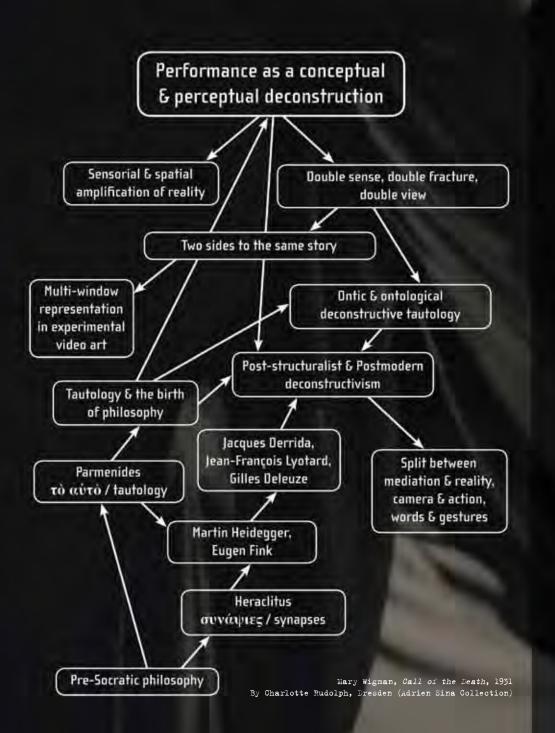
<sup>2.</sup> André Breton, Nadja (New York: Grove Weidenfeld, [1928] 1960), p. 11.

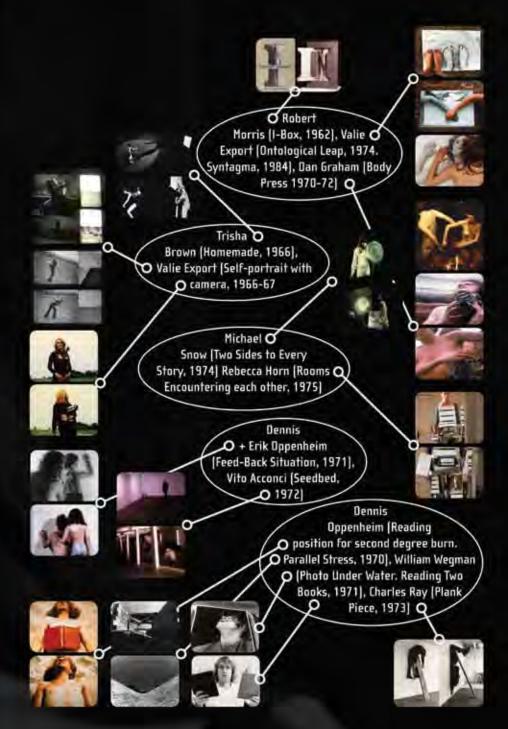
<sup>3.</sup> Jacques Lacan, Ecrits: A Selection (London: Tavistock, 1980), p. 166.

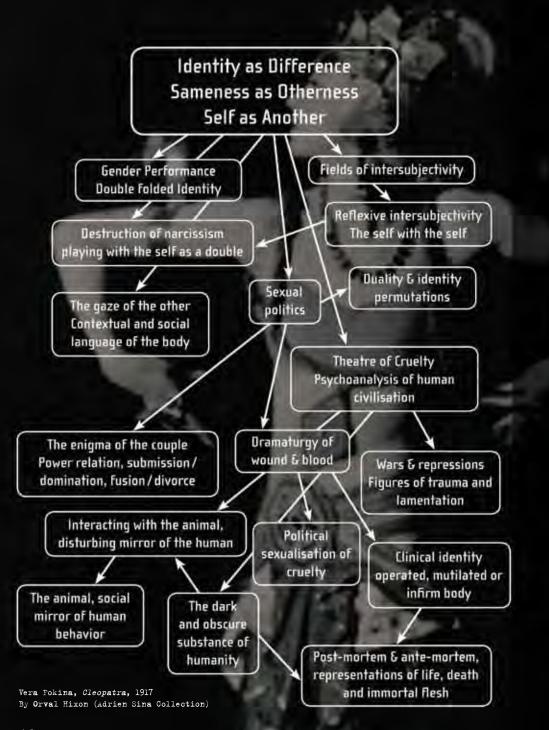




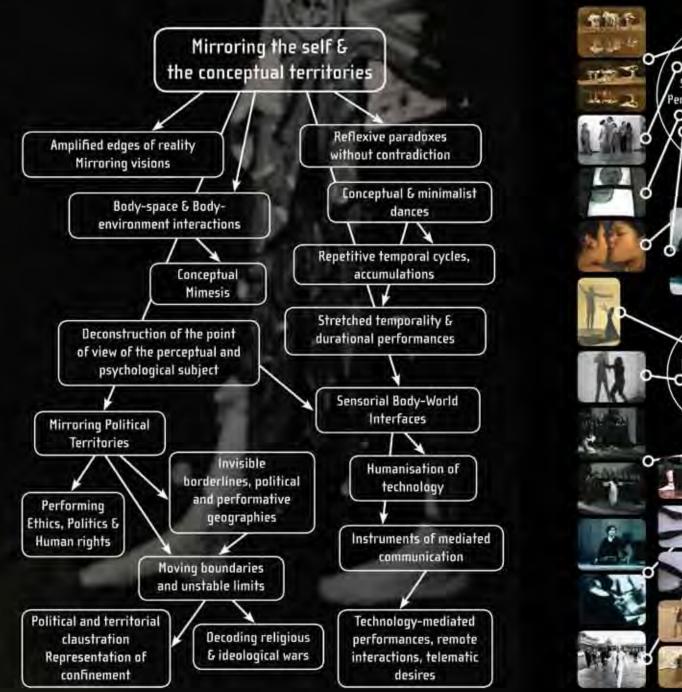
## Double-thinking the relationship between performance & photography leads, in this experimental and provocative book, to a deconstruction of both performer's & photographer's role. The territories of these two artistic practices are superimposed, swopped, reversed while their limits are blurred, disintegrated, recomposed. The double-folded diagrams displayed in the following pages depict the scope of conceptual and deconstructive practices since the 1970's The encounter Performative Conceptualism of Manuel Vason's artistic proposition and my contribution may be term conceived both considered as a conjunction of parallel processes. We both structure our as a curatorial project on practices through curatorial components, using the multiplicity of points of the relationships between view as a fertile catalysis for new ideas. We both double-expose historical and Performance and Conceptual contemporary layers, link them together and make them reply to each other Art and as a historical using uncanny visual, poetic, conceptual or sensorial strategies background for this book ... το γάο αυτό νοείν έστίν τε καί είναι Parmenides (535-460 B.C.) Fragment III Double-exposure as a Parmenidian conceptual tautology questioning issues of ... for it is the same thing that sameness & otherness. can be thought and that can be identity & difference, as a conceptual unity & multiplicity, connection, link, a συνάψιες όλα και ούχ όλα, συμφερόμενον διαφερόμενον, being & thinking Heraclitian synapse συνάδον διάδον, καί έκ πάντων έν καί έξ ένδς πάντα unifying appositions, Heraclitus (540-475 B.C.) Fragment B 10 DK dissonances Two pre-Socratic ways of encompassing the construction of the perceptible world, synapses: totality & incompletion, convergence & of problematising mediation, contextual divergence, consonance & dissonance inseparably belong and social language of the body through an to each other, the Multiplicity motioning towards the One ontological leap from one frame to the other & the One towards the Multiple













# THE LIFE-MAKING POWER OF PHOTOGRAPHY

**JOANNA ZYLINSKA** 

Photography is a quintessential practice of life. It records life, remembers life or even creates it, bringing forth images, traces and memories of the past while also transforming the latter into a different – clearer, more stable, less perishable - version of itself. We can therefore say that photography performs a fundamental worldmaking function, even though its power often hides under the guise of 'representation'. Yet photography never just represents, regardless of whether we are talking about purposeful and staged photographic practice, amateur snapshots or even automatic recordings by unmanned cameras placed in car parks, on drones and in the Hubble Space Telescope. In every single one of these cases, photography's power is first and foremost creative: it produces what we humans refer to as 'life' by carving out an image from the flow of duration and stabilising it in a certain medium.

To attend to this life-forming power of photography, however, involves having to go beyond the established tradition of understanding perception and cognition in Western culture as agential processes controlled by the human, even if at times delegated to non-human

automata. It also requires us to give up on the molecular notion of the human - and, indeed, of photographs as outcomes of human production - for the sake of outlining instead what we might term a relational ontology of mediation, from which (human and non-human) photographers, photographs and photography itself only emerge through temporary resolutions and cuts. Mediation is to be understood here as a dynamic and hybrid process in which economic, social, cultural, psychological and technical forces converge and intra-act, producing a variety of temporary outcomes. Some of those outcomes will take the form we conventionally understand as 'media': scanners, cameras, photographs. As Sarah Kember and I have argued in a book, Life after New Media: Mediation as a Vital Process (2012), which clamours for the primacy of the notion of mediation for understanding our human becoming with media and technology, it is 'precisely in its efforts to arrest duration, to capture or still the flow of life - beyond singular photographs' success or failure at representing this or that referent - that photography's vital forces are activated'.1

Seen from this vantage point, Manuel Vason's project, Double Exposures, can be said to encapsulate precisely such creative ontology of photography. Much more than a mere record of performance, Vason's work mobilises the paradox involved in any attempt to capture live art by departing from any of the representational ambitions an act of photographing performance might entail. Instead, the artist presents us visual tableaux that build a network of relations between multiple histories, temporalities and events – those of performance art, photography, collaboration, exchange. They also establish an encounter between and across different axes of visuality and corporeality, within two parallel frames cutting across it, all the way to the viewer and back. The two photographs emerging from each 'encounter', their histories and their captions thus create a space of mediation between the images, those invited to participate in them, those directing the shoot (Vason himself or his collaborators, depending on the image) and the viewers. There are many transactions and exchanges captured here, the principal one involving the dynamic and undulating role of 'the photographer'. As Vason explains with reference to Double Exposures in an interview I conducted with him:

In the first image I will be the photographer and in the second I will be the body photographed by the performance artist. I think performance and photography share the concept of 'presentation'. Both art forms tend to exhibit, both art forms aim to provoke an emotion in the audience. But the two art forms have a different relationship with time. While photography tends to encapsulate time, performance tends to develop with time. Instead of insisting on the differences, I tend to mix the two art forms with the purpose of creating new forms of extension or parallel existence.<sup>2</sup>

The doubling of the agent and object – of the photograph and the photographer – in Vason's work draws attention to the process of mediation as a primarily temporal experience of, and with, media. Performance and photography both mobilise time as an active participant of their unfolding, a foundational even if nebulous medium which gives form to the practice, while also connecting it to other actions and acts. The French philosopher of duration Henri Bergson claims that '[w]e do not think real time. But we live it, because life transcends intellect'.<sup>3</sup>

"rather than understand Vason's works as complete(d) photographs to be inspected and interpreted, we should think of them as nodes 'in a matrix of trails to be followed by observant eyes'."

Time cannot be grasped, then, no matter if with a camera or an intellect, because to capture time truly would mean to stop it. Instead, time can only be experienced and enacted, over and over again. Double Exposures can thus perhaps be interpreted as a series of rehearsals for which there is no premiere, each cut executing a new encounter instead. Mediation is instantiated here on a number of levels – with the participants all 'becoming an image', and then re-becoming it again, anew. Artistic or even human agency does not disappear from this process of photographic mediation but it remains distributed - between participants and their technologies, and also between their bodies and the images of the bodies they produce and mirror. The images come to envelop the events of encounter and performance that have been directed yet also allowed to unfold.

This way of reading Vason's practice promotes a different mode of understanding photography, with images becoming placeholders for events and things occurring in the world. We could perhaps ask, together with anthropologist Tim Ingold, 'Could it be that images do not stand for things but rather help you find them?'.4 The imaging process presents itself as primary and ontological here. We could perhaps go so far as to say that it is only through photography that the world becomes-something for us, and then does it over and over again. This is an idea that can be traced back to Bergson's Matter and Memory, in which he claims that our experience of the world, which is always a way of sensing the world, already comes in the form of images. As Bergson explains; 'by "image" we mean a certain existence which is more than that which the idealist calls a representation, but less than that which the realist calls a thing - an existence placed half-



way between the "thing" and the "representation". To put this another way, the creative impulse of life takes it beyond representation as a form of picturing what already exists: instead, life is a creation of images in the most radical sense, a way of temporarily stabilising matter into forms. Photographic practice as we conventionally know it is just one instantiation of this creative process of life.

The doubleness of both the artist and the image in the project by Vason under discussion only highlights the always temporary and always experimental nature of this process. Therefore, rather than understand Vason's works as complete(d) photographs to be inspected and interpreted, we should think of them as nodes 'in a matrix of trails to be followed by observant eyes'.6 Through this, we are introduced to a different mode of understanding artistic practice, beyond a split between viewer and image, mind and world, and into a dynamic and ongoing movement of intraactions. That movement, according to Ingold, 'is nothing less than life itself, and it is the impulse of life that gives rise to the forms we see'.7 If all life is imagistic or photographic we do not actually need photography to enact it for us. Yet photography in its various guises, both amateur and artistic, is particularly well placed to bring this image-making condition of life home.

- 1. Sarah Kember and Joanna Zylinska, *Life After New Media: Mediation as a Vital Process* (Cambridge, MA: MIT Press, 2012), p. 72.
- 2. Manuel Vason, 'Becoming an Image', Photomediations Machine, 10 December 2013, http://photomediationsmachine.net/2013/12/10/becoming-an-image/
- 3. Henri Bergson, *Creative Evolution*, trans. by Arthur Mitchell (New York: Random House, The Modern Library, [1911] 1944), p. 53.
- 4. Tim Ingold, Being Alive: Essays on Movement, Knowledge and Description (London: Routledge, 2011), p. 197.
- 5. Henri Bergson, *Matter and Memory*, trans. by Nancy Margaret Paul and W. Scott Palmer (Londo n: George Allen & Unwin, 1911), p. vii.
- 6. Ingold, op. cit., p. 197.
- 7. Ibid., pp. 178-79.

2 CONCEPTS
2 GROUPS OF ARTISTS
2 IMAGES

# DOUBLE EXPOSURES

2 CONCEPTS
2 GROUPS OF ARTISTS
2 IMAGES

I consider the Double Exposures images as actions of exchange Exchange between artists

Exchange between art forms

Exchange between the work and the viewer

Exchange between the visible and the invisible

Manuel Vason

## REVERSING THE GAZE

20 ARTISTS, WHO HAD COLLABORATED WITH VASON IN THE PAST, WERE INVITED TO WORK WITH HIM ONCE AGAIN. THIS TIME, THE BRIEF WAS TO CREATE A DIPTYCH, WITH BOTH IMAGES PRESENTING THE COLLABORATOR'S ART PRACTICE, BUT WORKING WITH VASON'S BODY IN ONE OF THE TWO IMAGES.

Aaron Williamson and Manuel Vason, Double Exposures, Purfleet, 2014



Aine Phillips and Manuel Vason, Double Exposures, Ballyvaughan, 2014



Alastair MacLennan and Manuel Vason, Double Exposures, London, 2012



Alexandra Zierle & Paul Carter and Manuel Vason, Double Exposures, Penzance, 2013



David Hoyle and Manuel Vason, Double Exposures, Manchester, 2014



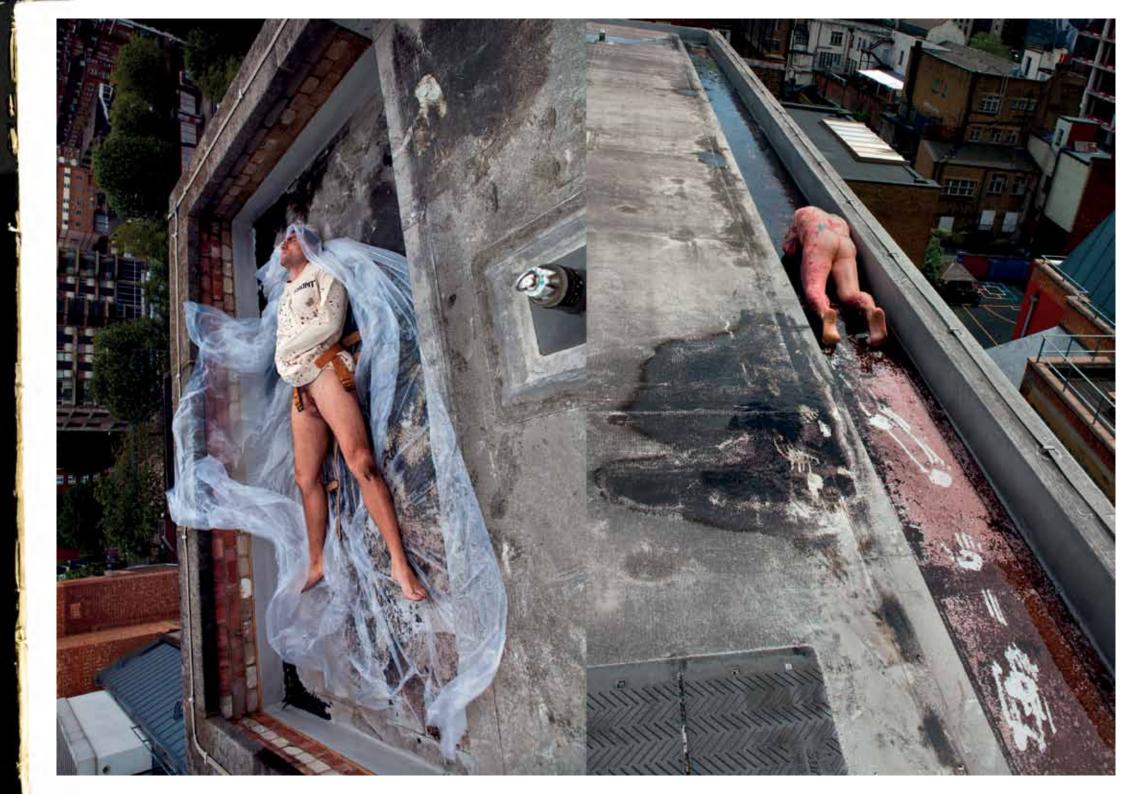
Ernst Fischer and Manuel Vason, Double Exposures, London, 2012



Florence Peake and Manuel Vason, Double Exposures, London, 2013



Franko B and Manuel Vason, Double Exposures, London, 2012



Giovanna Maria Casetta and Manuel Vason, Double Exposures, Ipswich, 2012



Helena Goldwater and Manuel Vason, Double Exposures, London, 2012



Helena Hunter and Manuel Vason, Double Exposures, London, 2013



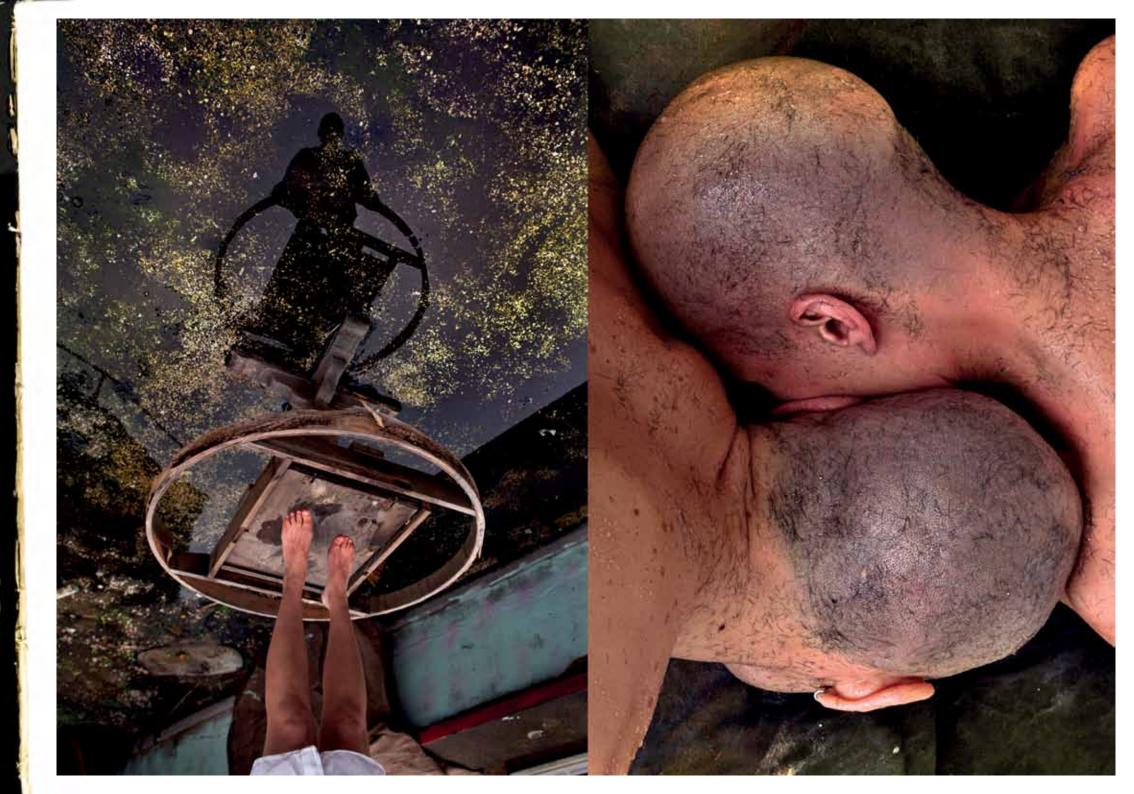
Joshua Sofaer and Manuel Vason, Double Exposures, London, 2013



Julia Bardsley and Manuel Vason, Double Exposures, London, 2013



Lucille Acevedo-Jones & Rajni Shah and Manuel Vason, Double Exposures, London, 2013



Marisa Carnesky and Manuel Vason, Double Exposures, London, 2013



Mat Fraser and Manuel Vason, Double Exposures, London, 2013



Nicola Canavan and Manuel Vason, Double Exposures, London, 2014



Oreet Ashery and Manuel Vason, Double Exposures, London, 2012

R R WHISPERING
CHANGE OF PITCH
STUTTER
OF GIBSERISH

TURRETS

AN ACCENT

SILENCE

Ron Athey and Manuel Vason, Double Exposures, London 2012 and Mojave Desert 2013



Stacy Makishi and Manuel Vason, Double Exposures, London, 2012



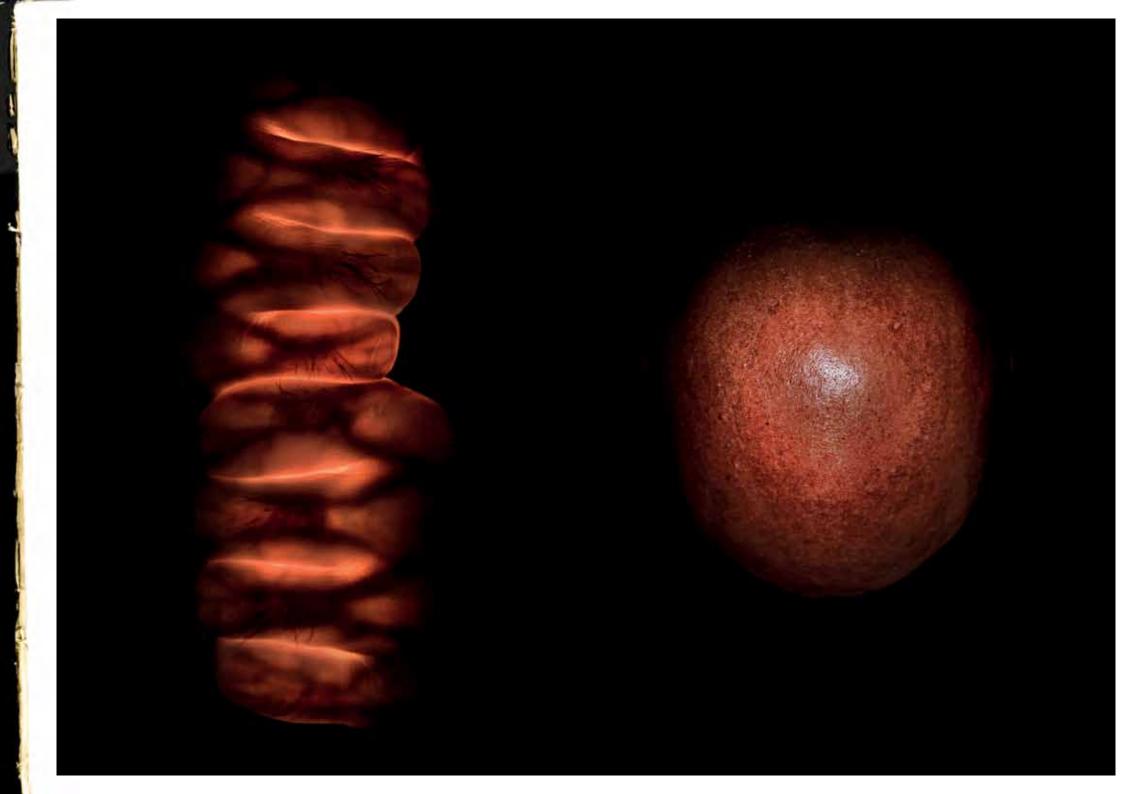
Double Exposures is an opportunity to propose the diptych as the most truthful way of representing performance... the gap generates confusion and the forced comparison of the two images activates the viewer. Each interpretation is more personal and in constant discussion. The movement between the images subverts the fixity of its reading. The entire process feels closer to the live performance...

Manuel Vason

## DOUBLE IMAGES

20 ARTISTS, WHO HAD NOT COLLABORATED WITH VASON IN THE PAST, WERE INVITED TO CREATE A NEW PERFORMANCE CONCEIVED AND PRESENTED AS A DIPTYCH, EXPLORING THE POSSIBILITIES OF CREATING TWO IMAGES IN CORRESPONDENCE WITH EACH OTHER.

Ansuman Biswas and Manuel Vason, Double Exposures, London, 2013



Brian Catling and Manuel Vason, Double Exposures, Oxford, 2014



Mad For Real (Cai Yuan & Jian Jun Xi) and Manuel Vason, Double Exposures, London, 2013



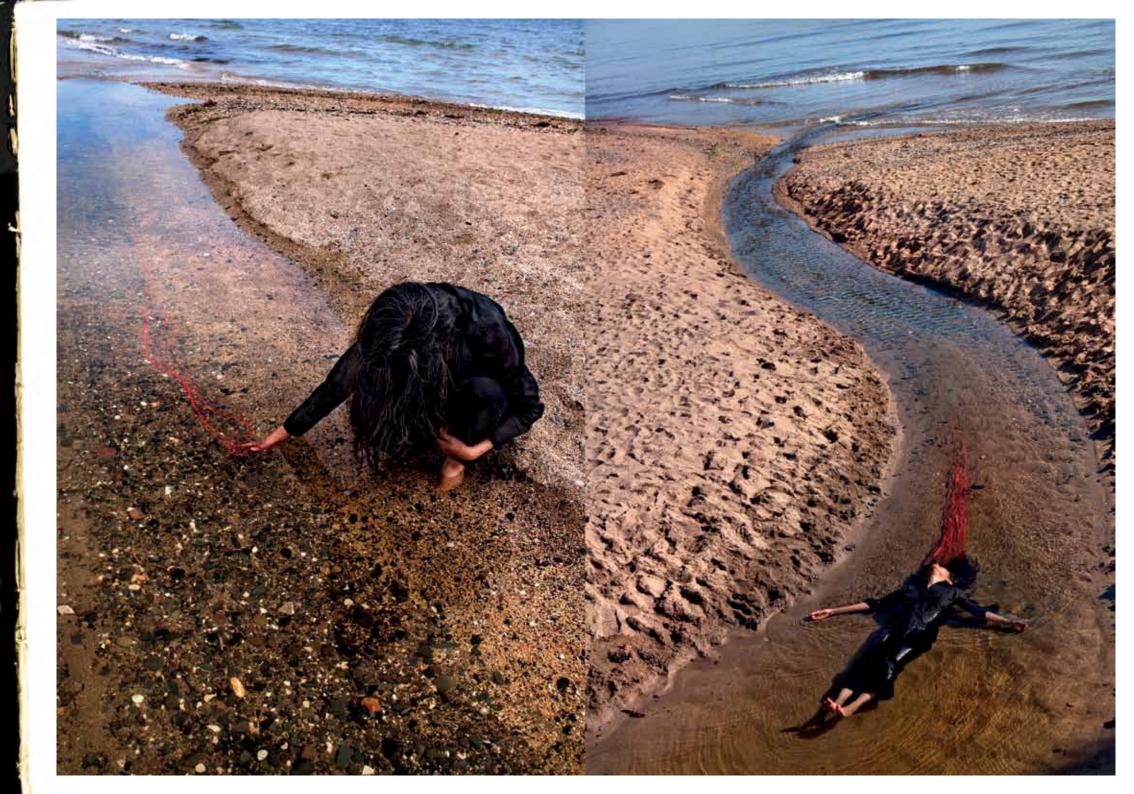
Dickie Beau and Manuel Vason, Double Exposures, London, 2014



Eloise Fornieles and Manuel Vason, Double Exposures, London, 2013



Elvira Santamaría Torres and Manuel Vason, Double Exposures, Belfast, 2013



Harold Offeh and Manuel Vason, Double Exposures, London, 2013



Iona Kewney and Manuel Vason, Double Exposures, Glasgow, 2014



jamie lewis hadley and Manuel Vason, Double Exposures, London, 2013



Katherine Araniello and Manuel Vason, Double Exposures, London, 2014



Marcia Farquhar and Manuel Vason, Double Exposures, London, 2013



Martin O'Brien and Manuel Vason, Double Exposures, London, 2013



Michael Mayhew and Manuel Vason, Double Exposures, Manchester, 2013



Mouse and Manuel Vason, Double Exposures, London, 2013



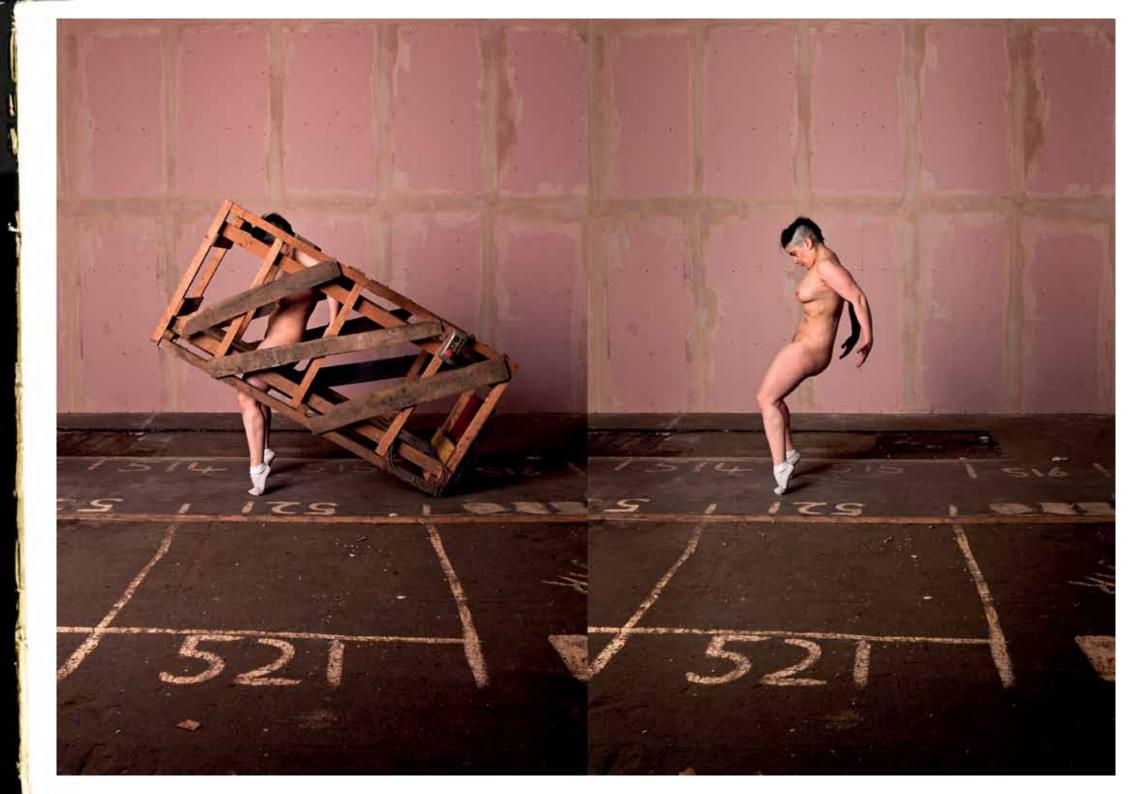
Nando Messias and Manuel Vason, Double Exposures, London, 2014



Noëmi Lakmaier and Manuel Vason, Double Exposures, London, 2013



Rita Marcalo and Manuel Vason, Double Exposures, Leeds, 2013



Sinéad O'Donnell and Manuel Vason, Double Exposures, Belfast, 2013



The Famous Lauren Barri Holstein and Manuel Vason, Double Exposures, Snodland, 2013



the vacuum cleaner and Manuel Vason, Double Exposures, London, 2013



In these images facts and fantasies co-exists.

Manuel Vason

# ARTISTS' NOTES

ALL THE DOUBLE EXPOSURES COLLABORATORS
WERE INVITED TO PROVIDE A SHORT TEXT REFLECTING
ON THE CREATION OF THEIR DIPTYCH.

# COVER

There was something in the title of another of Manuel's projects Becoming an Image that took us to pre-digital image making. The darkroom was an Hugo Glendinning intimate space for me – of creation and voyeurism – somewhere very private but looking out into another world or onto another face. Maybe making things is always sexual but in the dark with red light and strange smells, with people in pictures that you want to be beautiful, there is a desire and yearning that is unavoidable, slightly dreamy. Remembering the process: develop, stop, fix, wash. Working at night, dirty chemicals – the silver stripped from paper blackens the developer – it becomes a black mirror. Looking down into the trays, maker on subject, trusting to chance, only to repeat and wait and count and hope for life in stillness. Marking time, one elephant, two elephant...

I am reminded of that intimacy in this act of mirroring, Manuel and me, two photographers embedded in the work of other performers. We are reflecting exposing, dodging and burning. each other, provoking each other perhaps. We are half submerged in a tank of blackened water, half frozen, a bridge over us and between us so that one could hover above the other, each with a camera – a kind of duel. Taking it in turns to make a picture - we emerge our two bodies side by side.

# REVERSING THE GAZE

The first image was made in my studio where I'm working on a one-year durational performance, the Living Studio. As Manuel was shooting me, we un anonar performance, the Brying Studio. 135 Manuer was shooting file, the improvised various layers of artifice (deploying mirrors, a flash gun, hidden lighting) to paradoxically make the image look spontaneous, snatched.

To shoot Manuel by return, I wanted contrast - to get a monolithic feel, outdoors. Heading directly from the studio to St Clements, a fifteenthcentury Pilgrim's Church by the Thames, we created an image full of jarring incongruities: the church, the oil refinery, a boar's head and Manuel's hands-inback-pockets pose atop a bush.

Then we edited the two images alongside each other, attempting to resist narrative, mirroring, or implying too much 'meaning' between them. And yet they enigmatically live together as a diptych that I, for one, haven't tired of looking at. The day's encounter was an innovative, stimulating experiment between performance and photography.

# Aine Phillips

The image Manuel and I developed for *Double Exposures* is derived from a performance series Aspiration I am working on currently that deals with the tragic reality that so many women die every year from unsafe abortions in the world. I have been addressing the wider issue of abortion and women's reproductive rights in my work for many years as Irish women continue to make England the legal and de facto destination for abortion. This double image is created with 700 clothes hangers in a sixteenth-century castle at Burren College of Art where I work. The hangers are instruments that become proxies for the human body; they are also like birds in shattering flight. In the image my body is trapped as in a web, receiving birth or giving transfiguration. Manuel's body looks like a suspended foetal heart at the centre of a turbulent flock.

## Alastair MacLennan

As I recall, shortly after giving a performance workshop in London and with limited time before flying back to Belfast, Manuel and I drove out of London, into the country, to experiment with 'double-exposure'. Our intention was to immerse ourselves in experimentation, trust intuition... and see what evolved. We chose to drive around... and if we noted anything we thought we could engage, we stopped and did so. After some time... and a few initial trials... we noted an abandoned shopping trolley on a pathway by a waterway. Intrigued by societal functionings... and as most of us now are consumptives, not simply consumers, we took the trolley to water... and conferred. I climbed, clothed, into water, with trolley, re-negotiating our 'normal' relationship, trying out diverse positionings and responding to suggestions from Manuel, as he photographed. We then experimented with similarities between differences (and vice versa), so, in numerous takes, not far from the same location. I photographed Manuel, naked, out of water, on the Thames river wall, facing in towards London. Later, back in the city, we looked through all images taken... and both decided which two we felt would work best together, for 'doubleexposure'.

The work was an intriguing pleasure.

#### Alexandra Zierle & Paul Carter

Lingering beneath this double image are questions: Where do we belong? How can we enter into a meaningful relationship with nature that doesn't involve destruction? What holds us back from dancing into the wilderness of our own hearts? What is the space between the in and out breath?

The layers are multi-faceted, though in essence it is informed by our ongoing enquiry into the universal question of what makes us human, and explores our relationship with each other and our immediate environment. Head disguises reoccur in our visual vocabulary as a method to neutralise and transcend our individual identities and allow our heads to become canvasses of the 'unexpected', echoing the dynamics of our relationship with the actual materials explored and transformed.

Having based ourselves and our practice at the edge of the land (near Land's End, UK), we are continuously reminded of how fragile our existence is amidst the forces of nature and its raw, untamed elements.

#### David Hoyle

It was an honour to hear that Manuel was interested in photographing me!

I couldn't believe that he'd travel to Manchester to create the photographs!

We went for a drink... I got very drunk and my original idea for our photographic collaboration were very drink-oriented!!! And very XXX!!!

In the sober light of day Manuel helped me compose my photograph and brought out aspects of myself which ordinarily are not referenced! I'm covering my face with my hands, which Manuel himself painted onto, referencing the make-up I wear onstage and perhaps referring to The Mask – like aspects of maquillage.

Manuel is a beautiful life-affirming creative person, who I fell in love/lust with immediately. I wanted in my image of Manuel to convey this beauty and desirability and also Manuel's amazing openness to new concepts and his skill with technology.

To see how Manuel arranged myself and the lighting in my small flat was amazing. A true artist, who is confident in the use of his tools!

Being photographed by Manuel has not only been an honour, but an amazing experience, which I found stimulating on so many levels! I would like to thank Manuel and Maria for their patience in working with me on what can only be described as an enriching experience.

Thanks and Love to US ALL!!!

Yours always, David

#### X

## Ernst Fischer

The best thing about the two images Manuel and I created for this book is that they are both 'accidents' and the results of our failure to realise our preconceived ideas. The best thing about these pictures is that, in their reliance on chance, they bear little relation to my usual practice. The best thing about them is that both images appear to be of absent bodies: a bundle of empty and deflated clothes, which seem to be turning to mud and/or stone, which seem to solidify, while the body that once filled them – already no more than a shadow – is dissolving into 'thin air'. And a disembodied head, a pink flower, floating on the agitated surface of a woodland pond; is the body below these troubled waters itself troubled and unstable, or is it, quite contrarily, coming to rest and taking root? The best thing always is the uncertainty.

# Florence Peake

Materials and a body dissolved into silver, overwhelmed by unyielding folds, plastic drapery, I want to make you disappear and appear simultaneously. Consumed by an action, seven workers, art makers. They stand waiting anticipating the squeeze; I sneak in too, not sure how I fit in, always on the other side with these objects. A frame to hang, construct, a platform for projection – take your face away, now take the hand away, now take the 200 or so other images away. Current practice and on to something else I can barely evoke that interest, or bored of the same old cut and paste spiel. This is consistent – always kinaesthetic, always physical. Not just the body... movement. The theatre of making, of production: expose the hidden gestures, actions and repetitions... behind, behind, back stage. Last night Celia described like going behind the scenes' that's the one... maybe a pervert, sometimes too intrusive... art making gives me that permission.

#### Franko B

regarding the image that i and manuel made together i think it represents the constant feeling of what is to be a human in this concrete jungle.

this is an image that has been with me for almost 40 years now.

working with manuel on this image was very interesting because this was the first time that I have used a 'another body' outside mine and it also helped us in re-encountering us.

franko b 2014

Making the images has been a fantastic experience on so many levels. To Giovanna Maria Casetta arrive at the final images, proved to be challenging and exciting. An organic process evolved as the ideas took shape and the images became a physical process evolved as the facus took shape and the images occame a physical presence. The image of my work evoked and brought back so many memories, raising questions, about my practice and its essence, illustrating how the work has developed over the last decade. Within the frame is a collection of artefacts from performances past and present, representing the transient nature of live art and the fragility that is ever present in my work. The image of Manuel directly links to my current project, the application of physical and psychological forensic processes to establish how our memories are often in conflict with the evidence collected. The layering and fragmentation of the double image sits beautifully provoking notions of scratching the surface to reveal what lies beneath.

Giovanna Maria Casetta February 2014

I wanted the image to be in close-up in order to disconnect from the whole body, to erase the subjectivity, to disrupt gendered readings, to create a body between here and there, abandoned, always improperly abandoned, created: with no reason for being there, since there doesn't offer any reason [...] Bodies merely posed, weighed just by being posed, and weighing, opening, opening up

Close-up allowed for the opened place, the gaping mouth to reference the whole body, as well as body parts. Assumed gendered readings were inevitable, for example, Vason's stubble is clearly visible, and so here was an opportunity to unsettle responses to the given eroticisation of the mouth, disturb with something that ordinarily 'shouldn't' be there, at least not to that degree, making palpable the thin line between the sexualised and the repellent.

<sup>1</sup> Jean-Luc Nancy, Corpus (New York: Fordham University Press, [1992] 2008), p. 99.

#### Helena Hunter

The image was created at The British Optical Association Museum in London. The museum contains archival items relating to the history of ophthalmic optics, the human eye and visual aids, as well as the representation of these subjects in art. At the time the image was created I was working on a project about forms of looking in art, medicine and science and relating this research to my own experiences as a child with strabismus (squint) and astigmatism. In my formative years I had operations on my eyes and was in and out of hospitals to correct my vision with no success, so I had to train my eyes to see correctly through daily exercises. Many of the items in the museum were familiar to me and I worked with Manuel, his camera and these objects to explore the proposition of 'reverse the gaze'. The idea was to create an image that references the eye of the camera-observer whereby the subject-object being photographed stares back.

#### Joshua Sofaer

I don't think I can perform in public anymore without feeling naked and without risking getting egg on my face, so I wanted to head straight to the place of fear and appear naked with egg on my face.

Manuel said, 'I don't think I can throw this egg at you, I'm worried about...' 'Just pick up the fucking egg', I shouted at him before he could finish his sentence, 'And throw it at my...' and then he threw it and it landed perfectly. Now I'm worried that my dick looks small. It was very cold.

Both the photographs are really about what happens just before and just after the image is taken. I wanted the photograph to somehow defeat itself, to be about something else, the thing that is not documented.

The stage is a metaphor for being 'on'.

#### Julia Bardsley

#### medea +/- jason

A dialogue. On the one side, a painterly landscape, chaotic and ecstatically charged, fleshy, abundant. Medea with her unashamed display of too much desire – the interior (physical, emotional, sexual, psychological) spilling out in confused excess. On the other, a controlled, contained and held image – too perfect, crisp and clean. Jason, golden (anti)hero and autoerotic fleece fucker. Both, in their own ways, operating on the cusp between pain and pleasure.

In keeping with my own experiments with pinhole photography, the left-hand image is created totally 'in camera', in a process of wilful abandon that surrenders control. What is interesting is that both Medea (Julia) and Jason (Manuel) are present within this image but the female figure dominates. The pale flesh registers the multiple illuminations of the flashlight, in a stronger way than the male, Mediterranean skin. From technical concreteness emerges a poetic complexity that articulates, by chance, the specificity of this relationship between the two, of dominance and submission, desire and disappointment.

#### Lucille Acevedo-Jones

Both images are strange and beautiful, I was happy to be around when they were made. For me, making images with Manuel and Rajni always means stretching my limits, tasting the edge and engaging with playfulness. Unlike Rajni and Manuel I don't think of the work that I do as a 'practice' per se. Aside from these collaborations, I work in an industry (TV and film), and though I engage creatively with clothing and character, it is all geared towards a kind of manufacture.

When we made the images, Rajni had not long before decided to take a break from making theatre, so this was going to be our last collaboration for the foreseeable future. It surprised me that, in the end, there was barely any costume in either of the two images – so my contribution was not the usual one of providing costume. Rajni and Manuel are both in the second image, so I ended up actually taking the photo.

#### Rajni Shah

The three of us have collaborated quite a few times now, and the images always surprise me. They emerge through an intensely live process, but one that is framed by very practical boundaries – constraints of the camera lens, of daylight, of gravity. We allow these boundaries to shape what happens, while pushing hard against them. Manuel, Lucille and I have quite diverse aesthetic sensibilities, so the point at which we meet is never the point at which any of us began.

For me personally, the final diptych is above all about suspension. The moment just before and just after. There are other references in the images: to listening, and vulnerability, and the quiet turbulence of stillness. But for me they're all related to a sense of not-being-placed, or maybe the un-place-able. It means that the image holds a kind of anticipation but also a fallen quality. As if everything is about to happen and has happened already.

#### Marisa Carnesky

The images I created with Manuel for this project draw on ideas from the work I started developing in the autumn of 2013. The premise for the theatre and performance project The Church of Abjectology grew from a series of research questions about the cultural and religious taboos around bodily waste and its transformation through ritual acts. The macabre fairytale world of 'The Church' is an imaginary cult where devotees worship the abject. 'Abjectologists' perform rituals of rebirth using abject substances that the body expels, be they real or mythical, from faeces, urine, blood, breast milk, menstrual blood, semen, sweat, mucus, tears, saliva, wax, pus, fungus or ectoplasm. The rituals utilise raw dough, coal and mud to harness the magical powers of these 'abject substances'. Now being developed as a new immersive theatre project The Church of Abjectology will combine these themes exploring esoteric and new religious movements, sexual taboos and mythological imagery. The images hope to hint at what the hidden 'rituals' of Abjectology might be and show the 'devotees' engaged in the performance of them, creating a brooding and uncanny world.

#### Mat Fraser

January 22, 2014. This pair of bodies, slamming themselves against a wall, can re-imagine the angst of so many aspects of assisted suicide, and suicide. A Society that condones the slow torture of disabled people by reducing services to levels of subsistence that COULD push someone over the edge, but keeping

A Society that allows disabled people to have themselves killed... Why? Sometimes it's because they can see no way out of the misery of isolation, no support, negative attitudes from all the professionals, no way out, except the one final way.

What would I do if I got a bogeyman degenerative disease?

If you slam yourself against naked a cold brick wall enough times, you will kill yourself, but the last time you might need some help, and they'd have to throw you hard against it to finish you off, just how you asked for it. Is that murder?

The Lily, she is the flower of death but she is chaste and pure. Her body unfurls in subtle curves, enticing you in to her beautiful core.

Her essence stains and taints as she begins to decay, whilst blurring the lines around her.

The relationship with the body is in a constant state of flux – transforming and realigning, and it is during pregnancy where this metamorphosis is the strongest. The pregnant body changes and expands daily, from the alignment of bones to the colouring of the skin and there develops a rhythm, which was not there before. In the pregnant body (the connected, the inhabited) much more than the solo body lies its somatic and primal charge. These images are divine, rapturous and are defiant; they talk about journeys past and present and how they feed the future. One can never really anticipate the changes a person goes through on their journey into motherhood.

#### Oreet Ashery

Whilst developing the project Party for Freedom, I looked into performances of liberation and trash aesthetic; both in relation to the ethos of 1960s and 1970s avant-garde experimental performances and also in the context of protest. I came up with an equation that is useful for the project, but not necessarily useful in any other way. The equation goes like this:

Bodies (Nakedness) + Collective Actions + Democratic sound = Performances of Liberation. For this photo-shoot I decided to focus on democratic sound. So the words describe sounds that are free, accessible, common and non-professional. such as clapping, gibberish and noise. The sounds chosen also have in some ways political and artistic agency. I decided to write BILINGUAL on Manuel's bum and down his leg as it has references to immigrants and hence to Manuel and myself. The second image with the text of MODERN ORIENTAL is a call to move away from a Western centred only perception of freedom.

#### Ron Athey

Relying on the control of lighting, acoustics, and critical mass of audience, for 30 years I never conceived of my performances existing in the great outdoors. Nor desired! But researching Incorruptible Flesh: Messianic Remains, I appropriate both image and choreography from Kenneth Anger's Lucifer Rising which is set in the Valley of the Kings. On a road trip in southern California, our Valley is the gateway to the Mojave Desert, Joshua Tree, on a day of spectacular white light and heavy moving cloud patterns. This sits in contrast to the image I place Manuel in: propped up in stagnant water in the midst of a littered, abandoned courtyard in London. This is the third recent attempt at adapting another body to become The Trojan Whore, from my 1996 performance and the beginning of the same series, *Incorruptible Flesh* [In Progress]. If staving conscious is the aim, all three attempts failed by fainting due to heat exhaustion/claustrophobia. Energy external in the valley, internalised in the shiny mummification, expanding the possibilities for the first and last chapter in the four-part Incorruptible series.

#### Stacy Makishi

These images came out of fantasy and a deep longing.

I had a desire to feel what it would be like to be immersed inside of an octopus. It was both dreadful and erotic. I couldn't breathe, so we made it worse by sticking a cigarette into my mouth. The smoking element reminded me of that place between life and death. Eros/thanatos; the sex/death drive.

The second image with Manuel eating a bullet and meatballs, came out of my passion for Hollywood; fascination with masculinity, violence and its relationship to my oncoming menopause. I'm still approaching the end of a cycle. The root word for violence is vis, life force. Both images are contemplations the erotic and also mortality.

#### **DOUBLE IMAGE**

#### Ansuman Biswas

Clearly it is a challenge to capture, in a photograph, a living practice of insubstantiality, ephemerality and change. And yet a double image, like two sides of a Holy Trinity, might open a space for a formless third.

A key interest of mine, rooted perhaps in meditation practice, is the approach towards silence and nothingness. How to create a picture of this? Well, a practice is not a state but an approach, and my approach is through the body. Here in the flesh and skin of the body, is as closely as it is possible to see the mind.

Here is a chiaroscuro. It is a dialogue between light and dark. The body seems to glow with an inner light and yet it also obscures from view like the shell of an egg, or the surface of a rock. Light on matter, like the spirit in the flesh, is both incandescent and incident, created and reflected. The body is both sun and moon.

I cultivate invisibility, absence, negation, the dissolution of the self. So I am often led, in my practice, to sound. Sound is immaterial and yet immanent, centred and yet oceanic, abstract and yet intimate. In a visual image of that which cannot be seen I wanted to explore the edges of presence, how something looms out of nothing, as a planet emerges from space, or the cosmos from an egg.

To me these images are tantric figures – a shaft and a sphere, a line and a dot, nadi and bindu, flowing stream and pinpoint, the male and the female. But they might be scientific as much as spiritual. They hint at the fragility of the skull and the strength of the fist.

#### Brian Catling

The forest is made of iron. Tempered leaves and forged vines hold up the lofty ribbed canopy of glass, beneath an elderly man in a long leather coat stands on a chair under the towering skeleton of a primitive animal. The photographer lies on the floor beneath. The audience who have not been invited flood by. After the first distortion he hides in an alley of tapering processional bones, the photographer moves to its vanishing point, focusing beyond the infinity point to a speculation that tries to forget the Ark.

During the distortions air is pumped into the deflated inner-tube head of an antlered stag, previously tucked and sleeping around the performer's neck.

## Mad For Real (Cai Yuan & Jian Jun Xi)

In this new work, we created a performance image that relates to sculpture. We used our heads and bodies to create a three-dimensional shape by pushing our heads into a large ball of cooked rice, which is then left as a sculptural object. The work is a metaphor of life and consciousness, symbolising our lives and what we are made up of.

#### Dickie Beau

My two faces confronting one another do so in a conjoined nod to the dissonance between portraiture and heraldry present in the early history of the modern portrait – the dissonance between the natural face and the heraldic face; and the use of projection references multiple ideas – including psychotherapeutic phraseology, archival practice, identity construction, mask work, and cultural intertextuality – which are currently relevant to my performance work and research interests. 'The discovery of the "Self" as an unportrayable entity within the portrayable field of the body changed the medium of the portrait... With the advent of the printed book with its public character, pictorial art also learned new techniques of graphic reproduction and texts became integral elements of the image. Both the artist and the model were thus "given a voice." They tell of the ways in which media play a role in the portrait, and they speak also of the limits of the image that became palpable when it was not just the body but the subject that wanted representation.' (Hans Belting, *An Anthropology of Images*, 2011.)

### Eloise Fornieles

There are many stories held within a single image, most of which are never unlocked. Those that seem evident within a photograph have been selected by the photographer through a process of framing visual information. A single image is cut from a scenario and the context outside the photograph disappears. The bigger picture becomes the unknown.

When two images are brought together, as they have been in *Double Exposures*, a narrative unfolds and exists within an aesthetic dialogue. In doing so the act of bringing images together becomes an act of creation.

Photographed performance asks us to consider the body as more than a complex organic system. The human form depicted is more than a woman whose naked feet are cold on the wet ground. Taking a photograph is more than two people either side of the camera at that precise and moribund moment.

The body becomes a symbol, a material and a metaphor. These images made with Manuel are all of the above, in an unravelling slippage between structured actions. Both images contain objects from previous performances, which make them the next generation, whose fabric is made up of related works.

The sheet of metal had previously been dragged through London to create a storm soundscape which the photograph renders still and silenced. The storm, the body and the industrial environment pull together to become a fleeting sculpture that only Manuel witnessed. The curl of aluminium is subtly punctuated by a small rogue leaf on its surface, whose accidental presence opens up conversation about nature, which may otherwise be neglected.

The burnt head in my hands in the other image came from a performance I held at my parent's home. My uncle took part in this performance ritual in which he wrote his hopes and fears that were then burnt in a wooden box containing this particular classical bust of Hermes. A month later he took the brave decision to end his life at Dignitas and so never lived to see if his hopes

But these facts, these tales, these snippets I am exposing are extraneous for one to make sense of the images. I only reveal them for you to reconsider the and fears realised. way in which you read them. And you, in turn, will bring all of your own stories and weave them into the images in ways Manuel and I could never imagine. For me that is the ever exciting experience of making art with collaborators and every audience member is a collaborator. It is impossible to make anything without another person's history and cultural context brought to it, to be enriched, disregarded or misunderstood. Collectively we fill in the gaps of the unknown with our own stories and enable artworks to live beyond the moment they are made.

Working for a photo-performance has been a challenge for me, as I prefer to empower the fact and idea of the flow of the action, which is formed by thousands of moments. However, working with Manuel was a rewarding experience, for his honest involvement in the world of the artists he collaborates with and his direct and provocative approach to discuss any issue on performance art.

The images presented here form part of a very personal concern: the impotency I feel sometimes before the rampant greediness, destruction and violence in my country and around the world. Sometimes, I feel like going home; water means this for me: flow and wholeness; unconsciousness. Nonetheless, this work, as some others, has helped me to regenerate my energies and keep me going on my journey. It was simple, like lying down into cold water for then, to jump out into life again. A performance may work as a living kohan; an absurd problem for Bodhi and mind together, which also may awake us into life.

#### Harold Offeh

My collaboration with Manuel and its resulting image springs from a series of conversations. Using my recent work as a starting point we discussed performance and strategies of re-enactment and re-staging. Recent projects have used the body to explore the physical, social and cultural parameters of a given image. Using my Covers series as a catalyst: a project in which I recreate 1970s/80s album covers. We discussed a number of other images that could be staged. Finally, we settled on an image of Sarah Baartman, also known as the Hottentot Venus, an enslaved South African women who was displayed for amusement in the early nineteenth century to European audiences. The image of Baartman exists as a signifier for the objectification of the black female body. In our collaborative image there is an attempt to critically evaluate this image through a series of gestures: a physical re-enactment, durational actions and mark making. The body becomes both a surface and an instrument for the re-construction of this image.

#### Iona Kewney

The essence of the wilds, that is instinct and necessity in my movement and pure physicality.

"...trusting to luck and adrenaline I wouldn't put a foot wrong" - The Wasp Factory - Iain Banks, 1984

### jamie lewis hadley

The departure point for my interest in the role of the barber-surgeon came from the discovery that the traditional barbers symbol - a rotating red and white pole – is a symbol for bloodletting. The red colour representing the blood, and the white the bandages used to wrap around the arm after the phlebotomy process. We decided to create our own pole, covering my arm in blood and wrapping bandages around the same arm to create the barbers pole.

Of equal importance to the body fluid itself, is the method of extraction. I am increasingly interested in how I can engage a wider public with bloodletting as a form of creative practice. I believe that with the use of medical equipment, professionals and within the context of medical history, that a public spectator might engage with the work and practice more sympathetically than perhaps they might when other, more graphic methods are employed to blood let.

#### Katherine Araniello

My collaboration with Manuel and the image that has evolved came from a conversation we had about life and death.

The image of myself in the field is strong, bold, powerful and absurd. It is intentionally elevated, displaying unrivalled independence and a note that not all disabled or terminally ill people want to choose to exit, quite the contrary.

The image of flowers is not representative of a celebration of life, but rather an image which presents death in a way that is unpleasant and uncomfortable; symbolising the pointlessness of death. The image shows no admiration for people who take their lives, but rather pity towards a weakness for choosing a pointless, unrewarding ending. The Chihuahua's heads poking out between the flowers negates empathy, highlighting the absurdity of the act.

When juxtaposed, the two images are in conflict with each other, resting in ambiguity.

#### Marcia Farquhar

In my home – following an intriguing conversation in Hoxton Square where we both took copious notes and talked at tangents - the performances for camera came to us almost immediately, on my rooftop and in my bath. This was pertinent as much of my work references home as a mythical place. The images came from a mutual understanding of uncanny glamour and Absurdity.

The Opheliac scene reveals a preoccupation with mourning and death that are compulsions within my own practice but does so with humour. The age of a body and a mind in all its frailty, wisdom and folly comes across in this curious image which reveals also the comedy of vanity. Bath tub models from the whole history of art have always been young. To play Ophelia in my own bath at home, at my age, was as playful as it was poignant.

## Martin O'Brien

We, me and Manuel, stood outside the Old Operating Theatre Museum in London. It was cold and we had been due to do our shoot in a few days inside the operating theatre. After a short conversation with the staff it was quite clear this was no longer possible: 'Naked in the operating theatre? I don't think we can have that!' As if no one had ever been naked in the operating theatre before. I wanted to use this collaboration to do something that wasn't possible in my live performances and the idea of tapping into the history of medicine through the oldest operating theatre in Europe as a site was our way of doing this. So where could we go from here? We went to my studio and focused on my body without any obvious reference to a site. We brought together the elements that I constantly turn to in my performances: bodily fluids (particularly mucus), coughing, my body in extremis. I suppose, in the end, we found a way of collaborating on something which would not be possible in my live work: close up images of a body in no particular site, a body surrounded by darkness or space with no definition, just me covered in mucus enjoying the excess of disease.

## Michael Mayhew

Two exposures - We talked a lot about how my body had been imaged and imagined before this event with Manuel -

We went beyond the door into a new landscape – a door that was burning, a charred and scorched portal - it seemed to be an invitation to come elsewhere with us as this is where we both wanted to go – beyond our time

We talked about funerals and celebration, of time and change – we dug a pit and laid fire and ignited the sky.

I am surrounded by objects of art, memories and gifts, offerings and friends.

I was soon to turn 50 so this moment was a transitional ritual from one life to another.

#### Mouse

I particularly like the picture in my bedroom with my arse on view as a face. There i am quite jolly and surrounded with my favourite crew....My dollies.... Being partial to the smell of plastic and dolls heads, i am more than happy to spread my bits amongst the heavenly aroma and the Walthamstow massive. Look a bit closer and you can observe my all-time favourite butt plug that i simply had to use in the shoot...This second hand butt plug, although still a posh one is my prize possession and given to me by the fabulous Dr Tuppy Owens.

#### Nando Messias

Our collaboration, pitting my hyperbolic tastes against Manuel's more austere style, inflames the dark questions of artifice versus nature. This old contradiction still feels dangerous. Whether we are masculine or feminine is often immediately apparent, and proclaimed, in daily life, simply by our clothing and grooming. Yet this same presentation takes care never to leave the sexual characteristics exposed. I want to know more about the anxiety inherent in that. The reproach that we inflict our destinies on ourselves has had me explore the effeminate body as the victim of violence, but also as aggressor. Defiant and disobedient. Sacred. I'm interested in how inevitability can define a new joy in life and a unique beauty.

At heart I speak the language of movement. And I am now left thinking that every moment is perfect.

#### Noëmi Lakmaier

Two physical extremes; my body performing tasks it is reluctant to perform, to create lines but fleeting and permanent.

Weightlessly floating, the weight of my body my joints; the weight of my body on my hands, my knees digging into the soft mud; spreading the colour yellow.

#### Rita Marcalo

In April 2013 Manuel and I created this image through a process of exploration and improvisation in a derelict building in Leeds. As I look at it now I notice how my eyes move from the image on the left to the image on the right, back to the image on the left and so on. Like in a in a game of 'spot the differences' my act of watching the image creates a performance: an 'eye dance'. Similarly to the way in which my choreographic work is often concerned with choreographing the audience (rather than merely choreographing for the audience), this image choreographs my eyes, rather than merely presenting itself to my eyes.

#### Sinéad O'Donnell

The location of the 'double exposure' is 'Flax Street Barriers' in North Belfast, Northern Ireland. A number barrier of versions appearing there since 1969 in the form of British army occupied space, barbed wire, chicanes, and dragon's teeth. In the late 1980s the first barrier was erected on the Crumlin Road side and the second was erected on the Ardoyne side in 2001. The area in-between these closed barriers became an unseen no-man's land until 2012 when local community arts and activist group 'draw down the walls' gained permission to cut a door into each metal wall opening the space. The communities on each side of the peace line now accessible and visible to each other in a different way other than conflict. I gained access to this space to create an image with Manuel that represented how I felt about living so close to this harsh reality of walls and barriers. The 'double exposure' image mirroring the double-sided identification of life in Belfast that we have come know as here interface areas.

#### The Famous Lauren Barri Holstein

This image is ABOUT my natural-ness. This is The Famous, raw and real, in her natural state of abortive virtue. The deer represents my longing for children and the horse represents my longing for dick. JUST KIDDING. This image is about the abortion of artifice. This image is about mourning my face. Times 2. This image is about La Ciudad de México. This image is about you looking at my vag and me looking at you looking at my vag. Isn't that interesting? Look at me! No, don't look! Yes! Look at my vag! No! Yes! You're so hot. This image is about how much I like looking at myself looking at myself. This image is about birthing a monstrous beast. For real. This image is about Disney's dead babies. And how that's sad. This image is about INNOCENCE and staining the road. This image is about vaginas stopping traffic, and, you know, just being here, now, and there too. Just like real life.

#### the vacuum cleaner

The first time I watched body art was shortly after coming out of a long stay in a mental health hospital; it was gleeful. What was illness or a sign of distress had become ritualised and aestheticised. Not that self-injury is neither of these things, but it is different, the scars on my body were different to those in this world of body art I was discovering. Or were they? Self-injury can be comforting and energising, as well as being physically painful and emotionally distressing. Which sounds like good body art to me.

What am I saying? I don't know, except that like most things the boundaries between self-injury and body art aren't clear. Maybe more importantly I hope this double image is a nod to all the unrecognised body artist in the world who get labelled as mentally ill rather than appearing in fancy art books.

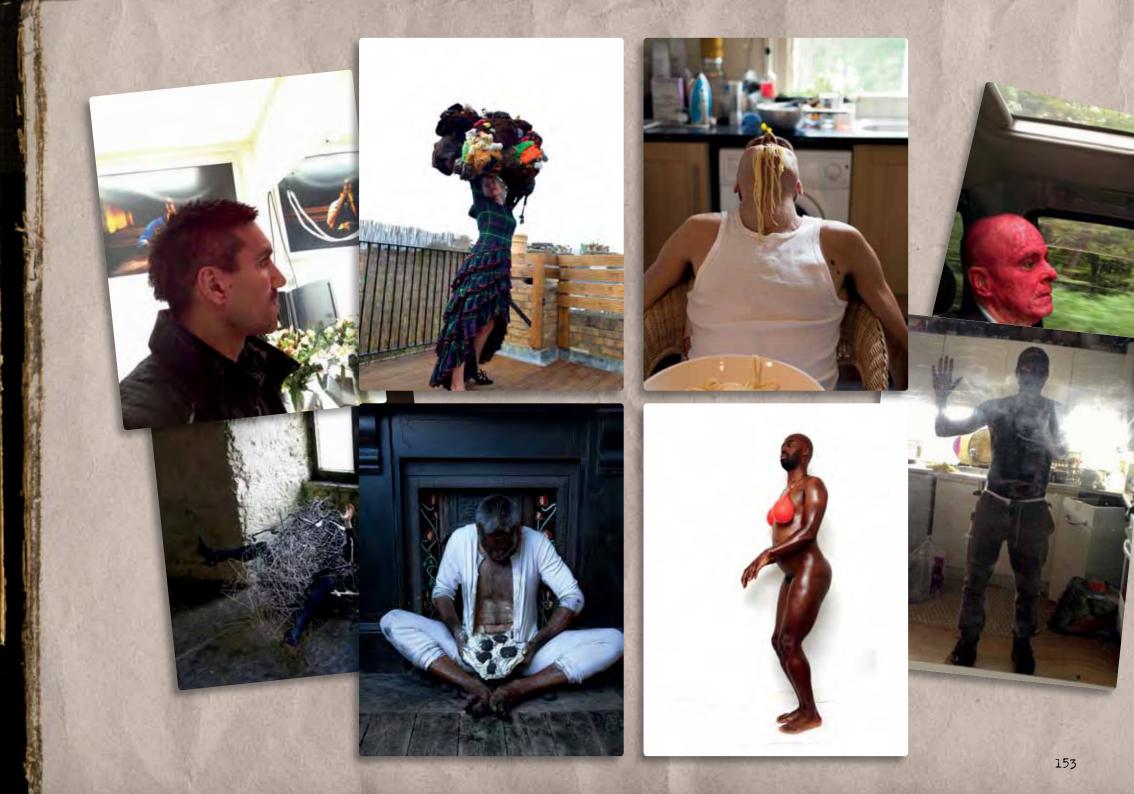
The main tool of creation behind all Double Exposures images has been dialogue.

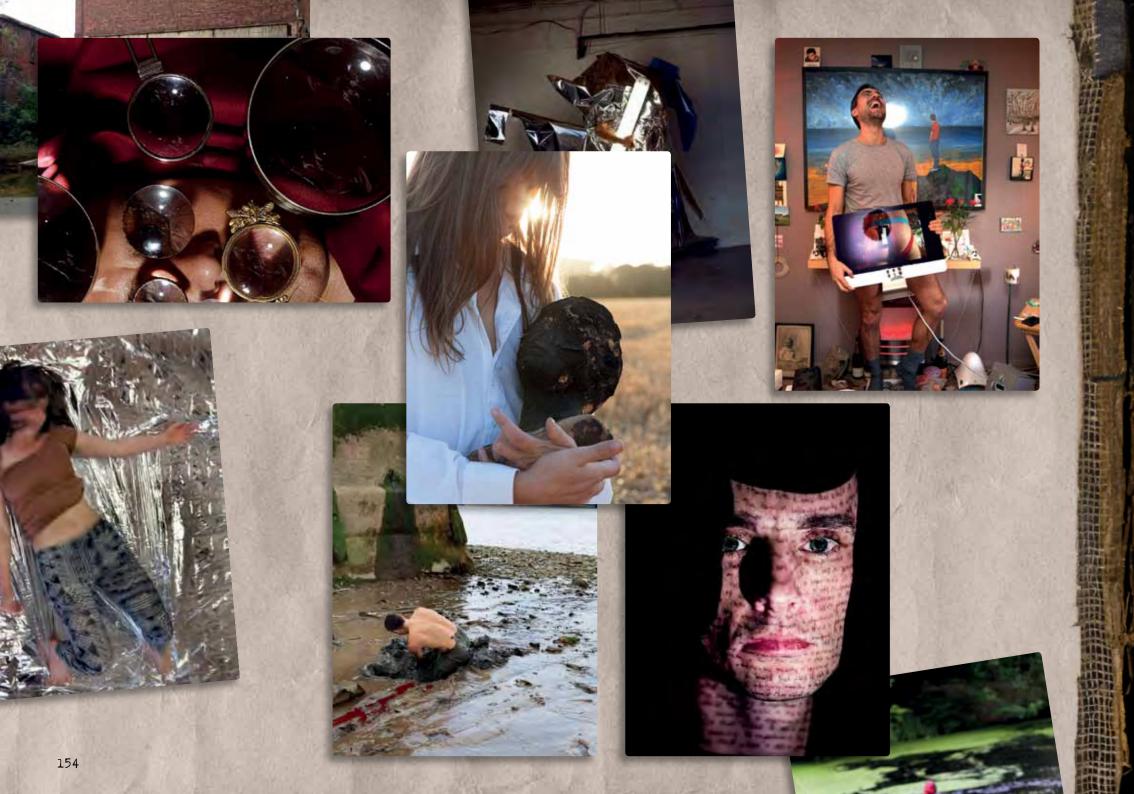
Manuel Vason

## BEHIND THE SCENES

THE IMAGES IN THIS SECTION ILLUSTRATE
THE CREATIVE PROCESS OF THE PROJECT, THE SPIRIT
OF EXPERIMENTATION, THE DIVERSITY OF APPROACHES
AND THE WILLINGNESS TO EXCHANGE.



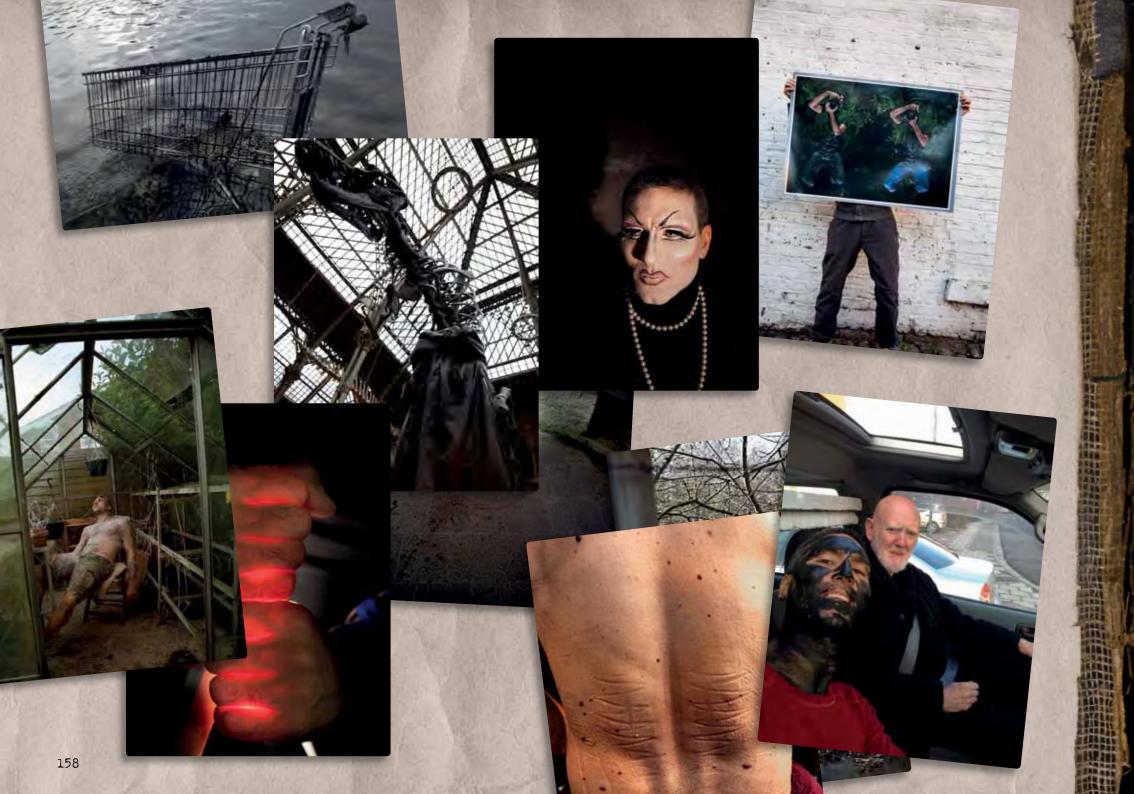






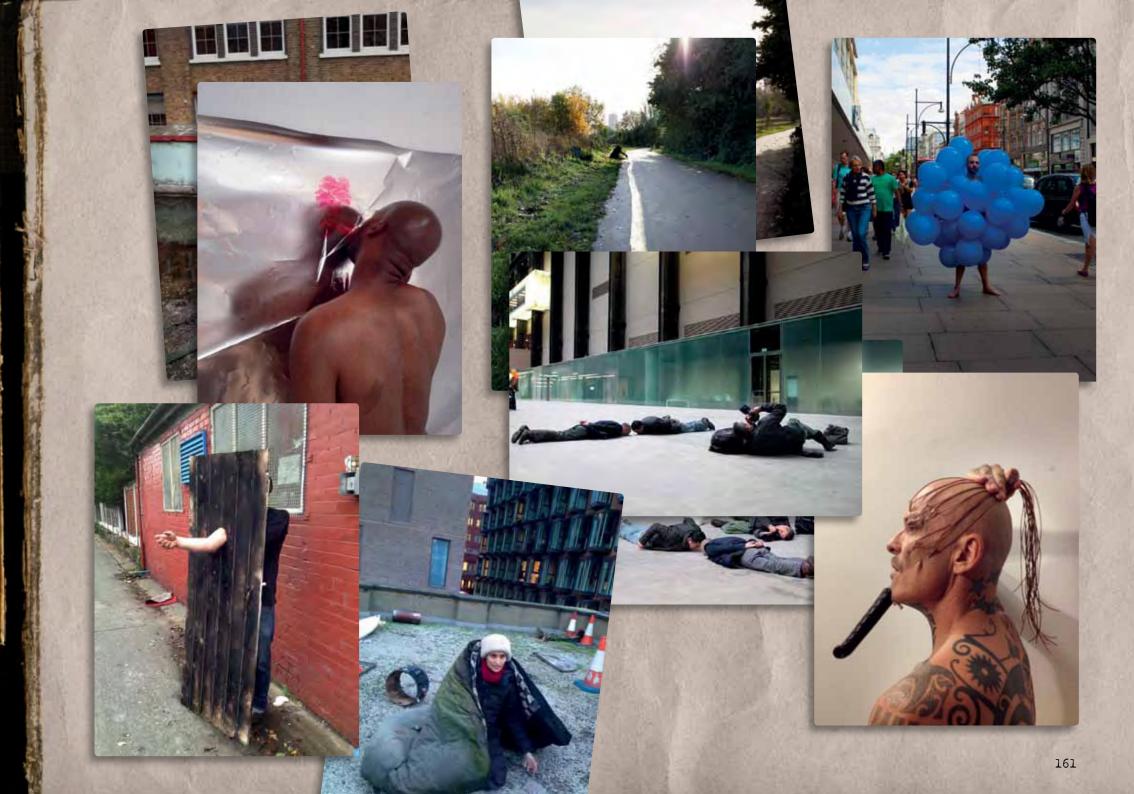




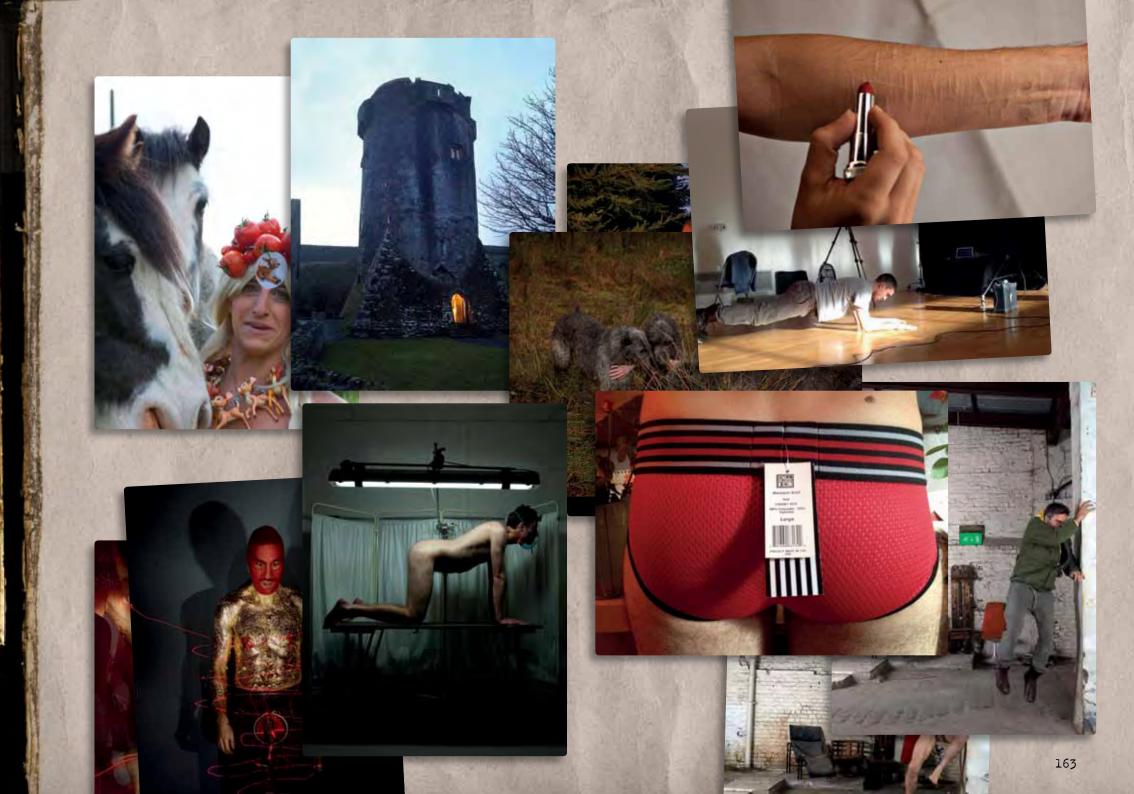












# BIOGRAPHES

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#### **CONTRIBUTORS' BIOGRAPHIES**

#### Maria Agiomyrgiannaki

Maria Agiomyrgiannaki is the producer of the *Double Exposures* project and publication. She has also been Manuel Vason's Artist Producer between 2010 and 2014, strategically developing his practice and coordinating local and internationally touring exhibitions.

Maria is from Crete, Greece, and moved to the UK in 2001. She holds a BA in German and Hispanic Studies (European Studies) (2005) and an MA in Theatre and Performance (2012), both from Queen Mary, University of London.

She is an artist and an arts producer and has held positions in Rich Mix Cultural Foundation (2006-07), Athens Biennial (2007), the Live Art department at the Institute of Contemporary Arts (ICA) in London (2007), Chisenhale Dance Space (2008), the Live Art Development Agency (2008-09) and New Work Network (2010-11), working directly with chief executives, directors, project coordinators, producers, curators and artists.

#### David Bate

David Bate is a photo-artist, writer and teacher. He is Professor of Photography and course director of the well-known MA Photographic Studies programme at the University of Westminster, London, His many works include the books Photography and Surrealism: Sexuality, Colonialism and Social Dissent (2004), Photography: The Key Concepts (2009) and Zone (2012). He is a co-founder of the journal Photographies (2008-). Recent publications include three essays on 'digital photography': 'The Digital Condition of Photography' in The Photographic Image in Digital Culture (2<sup>nd</sup> edition, 2013) edited by Martin Lister; 'The Emancipation of Photography' in The Versatile Image (2013) edited by Alexandra Moschovi, Carol McKay, and Arabella Plouviez; and 'The Emancipating Machine' in Representational Machines: Photography and the Production of Space (2013) edited by Anna Dahlgren and Dag Petersson.

#### Helena Blaker

Helena Blaker is a writer and curator with a focus is on experimental film, early video and the contexts and histories of visual art performance. Projects include: *Performing Bodies*, a co-curated programme of films and videos at Tate Modern in 2000; a programme of dance films for the dance-on-screen agency Capture, curated in 2007; and co-authorship of *The Performing Arts on Film & Television Catalogue*, published by the British Film Institute in London in 2011 that provides the first in-depth survey of performing arts on film across the twentieth century.

#### David Caines

David Caines is a graphic designer and visual artist based in London. His communications and design work include projects for the Live Art Development Agency, PRS for Music Foundation and the BFI. His interests include branding, identity, art direction, campaigns and events. David also makes paintings and regularly exhibits his work. In 2009 he turned his house in North London into a gallery and opened it to the public.

#### David Evans

David Evans is a Research Fellow at the History and Theory of Photography Research Centre, Birkbeck, University of London. Recent publications include *Appropriation* (2009), *Critical Dictionary* (2011) and *The Art of Walking: A Field Guide* (2013).

#### Dominic Johnson

Dominic Johnson is a Senior Lecturer in the School of English and Drama, at Queen Mary, University of London. He is the author of Glorious Catastrophe: Jack Smith, Performance and Visual Culture (2012); and Theatre & the Visual (2012). He is the editor of four books: Franko B: Blinded by Love (2006); Manuel Vason: Encounters – Performance, Photography, Collaboration (2007); Pleading in the Blood: The Art and Performances of Ron Athey (2013); and Critical Live Art: Contemporary Histories of Performance in the UK (2013).

#### Lois Keidan

Lois Keidan is the co-founder and Director of the Live Art Development Agency, London which produces resources, opportunities, projects and publications for artists and audiences. From 1992 to 1997 she was Director of Live Arts at the Institute of Contemporary Arts, London. Before that she was responsible for national policy and provision for Performance Art at the Arts Council of England, worked on the National Review of Live Art with Nikki Milican at the Midland Group, Nottingham, and at Theatre Workshop, Edinburgh. She writes about Live Art in various UK and international publications and contributes to conferences and festivals in the UK and internationally. www.thisisliveart.co.uk

#### Alice Maude-Roxby

Alice Maude-Roxby is Head of Photography at Falmouth University. Her writing, curating and photography develop out of 'live' and 'site specific' investigations of questions inherent in photographic or art history that involve interviewing and excavating archives. Publications include 'The Delicate Art of Documenting Performance' in *Art*, *Lies and Videotapes: Exposing* 

Performance (2003), edited by Adrian George; Live Art on Camera (2007); '12 Approaches to 12 Shooters' in Marcia Farquhar's 12 Shooters (2009), edited by J. Maizlish; 'Being Present: Intersections of Production, Record and Memory' in Performing Memory (2011); and Anti-Academy (2013) She has recently given talks at the Institute of Contemporary Arts (London), Itinerant Studio (Copenhagen) and Bigakkō (Tokyo).

#### Adrien Sina

Adrien Sina is a curator, performance art historian and artist. He has initiated cross-disciplinary exhibitions involving architecture, performance, video and philosophy: Fugitive Fluctuations (1995): Tragédies Charnelles and Immanences Spatiales (2000); Feminine Futures: Performance, Dance, War, Politics and Eroticism (2009) for Performa Biennial, New York, (published by les presses du réel in 2011). He was 'Thinker in Residence' at the Live Art Development Agency, London, in 2006. He was an adviser for Art, Lies and Videotape: Exposing Performance, Tate Liverpool, 2003: PSi #12, Performing Rights Festival, London. 2006; Futurism, Tate Modern, 2009; Traces du Sacré and Danser sa Vie, Centre Pompidou, Paris, 2008 and 2011 respectively. His solo exhibition Archaeology of Desire at t1+2 artspace, London, 2005, was recently expanded into Archaeology of Desire 2 - a history of medical gaze & flesh in Richard Rogers' NEO-Bankside Pavilion in London, 2012-13. Feminine Futures will be shown at the Consortium Contemporary Art Centre, Dijon, in 2014, then at the Ludwig Museum, Budapest, and the Guangzhou Museum in 2015, www.adrien-sina.net

#### Christopher Townsend

Christopher Townsend is Professor in the Department of Media Arts, Royal Holloway, University of London. His books include *Francesca Woodman* (2006) and *Art and Death* (2008).

#### Joanna Zylinska

Joanna Zylinska is Professor of New Media and Communications at Goldsmiths, University of London. She is the author and editor of many books on technology, culture and ethics, including *Bioethics in the Age of New Media* (2009) and *Life after New Media*: *Mediation as a Vital Process* (2012) with Sarah Kember. She is curator of the online space *Photomediations Machine* and is a fine art photographer.

#### **ARTISTS' BIOGRAPHIES**

#### Lucille Acevedo-Jones

Lucille Acevedo-Jones trained in Costume Design at Wimbledon School of Art. She has worked in theatre, TV and film as a Costumier and Costume Designer for 14 years. She has worked with Rajni Shah since 1999, and from 2005 to 2013 and was a core collaborator on her trilogy of work: *Mr Quiver* (2005), *Dinner with America* (2008) and *Glorious* (2011). Recent Costumier credits in film include *Hugo* (2010), *Les Misérables* (2011), *47 Ronin* (2013), and *Jupiter Ascending* (2014). She most recently worked in Cape Town as an Assistant Costume Designer on the American TV series *Black Sails II* (2014). www.lucilleacevedojones.co.uk

#### Katherine Araniello

Katherine Araniello is a London-based performance and video artist, who uses subversive humour to expose hypocrisy in response to contemporary themes concerning disability. Her art transforms the ordinary mundane realities of disability into deadpan and humorous short sketches. Katherine twists the rules, turning disability and art on its head.

Katherine's work has been shown internationally at galleries and festivals including Tate Modern, Tate Britain, The Nunnery, the Canadian Arts and Disability Festival and the Institute of Contemporary Arts (ICA) London.

In 2012 Katherine developed a new line of work under the guise of SickBitchCrips (SBC). The concept was to present disability in an unseen alternative way that would appeal to audiences to reassess their own notions of disability in contemporary society.

Katherine is currently developing short interactive DIY performance sketches that turn the ordinary into a flurry of emotional turmoil and where failure is inevitable.

#### Oreet Ashery

Oreet Ashery is a London-based visual artist, working across performance, still and moving-image, objects and writing, mainly in the context of post-identity, biopolitics and minority discourses. Ashery continuously explores the participatory nature of events, situations and public platforms. She exhibits, performs, intervenes and screens her work extensively in an international context, and publishes books, monographs, catalogues and pamphlets. Her work has been discussed in numerous art and cultural publications in many languages, and is in private and public collections. She is currently a Visiting Professor in the School of Fine Art (Painting Programme) at the Royal College of Art, and a Lecturer in the Fine Art Department at Goldsmiths, University of London.

#### Ron Athey

Born in 1961, Ron Athey is a London-based artist from Los Angeles. He started performing in 1981 with his partner Rozz Williams in a collaboration called Premature Ejaculation. Athey has been commissioned work by Kampnagel Hamburg, ICA London and CCA Glasgow, and he has toured both his solo and company works widely in the UK, Europe, US, and Mexico. In 2014 has performed *Sebastiane* at the Hammer Museum in Los Angeles and MANA Contemporary in Chicago. He is currently working on an Arts Council English funded premiere of *Messianic Remains*. His visual arts are represented by Western-Projects Los Angeles, Invisible Exports NYC. A monograph of his work encompassing three decades, *Pleading In The Blood: The Art and Performances of Ron Athey* (edited by Dominic Johnson) was published in 2013.

#### Franko B

He was born in Milan in 1960, and lives and works in London. His practice is within the realm of visual arts, including performance. He has worked throughout the world as an artist and lecturer. He has been Professor of Sculpture at Accademia di Belle Arti di Macerata since 2009, and in 2010 he was awarded an honorary Masters degree in Communication and Art Education from Accademia di Belle Arti di Brera, Milan.

#### Julia Bardsley

Julia Bardslev is a theatre artist working with an interplay of performance, video, photography, extreme garments and sculptural objects. Recent works include: The Divine Trilogy (London, Glasgow, Portugal, Spain, Slovenia, Croatia, Belgium, Italy); meta-FAMILY (Brazil, UK, Belgium, Slovenia). Medea: dark matter events is an on-going research project that utilises the Medea myth to investigate thematic strands specifically related to female sexuality, the neurobiology of creativity and the performative physics of eroticism. 2011/12/13 editions of the project comprise: Medea: dark matter events and medea|batteries + [re]charge|chamber (Deptford X Festival); medeahouse (Teresina, Brazil); MEDEAROOM (What Matters Festival, London); medea\_DARK|ROOM (SPILL Festival of Performance); & Me\_(i)dea Laboratorium (Arts & Humanities Festival, King's College London). In preparation for Spring/Summer 2014 are two exhibitions with accompanying publications: Intimate Souvenirs from Me\_(i)dea's Lab(i)our and u See The Image Of Her i - pinhole photographs. www.juliabardsley.co.uk

www.spillfestival.com/performance/medea-darkroom/

#### Dickie Beau

Dickie Beau is a multidisciplinary artist working at the intersections of varied performance traditions, including live art, mime, physical theatre, dance, clowning and drag. A key aspect of Dickie's approach to making work is his use of found sound to write original 'digital scripts' - soundscapes designed for multi-modal performance experiences that include live performance and video work. Through such performances Dickie has been re-visioning the drag tradition of lip synching, and has become the progenitor of a mode of performance described as 'playback performance' - through a detailed process of editing and uncanny physicalisation, Dickie 'rewrites' audio artefacts and literally 'plays them back' through his body – a process he also refers to as 're-memberment'. The crux of this methodology is to explore ideas of using the body as a live performing archive, especially for those voices marginalised, subjugated, silenced and ignored by the dominant culture.

#### Ansuman Biswas

Ansuman Biswas was born in India and grew up in the UK. He has an international practice incorporating, and often hybridizing, music, film, live art, installation, architecture, writing and theatre. His interest in interdisciplinarity is founded on a core discipline of contemplative training. www.ansuman.com

#### Nicola Canavan

Nicola Canavan's practice is rooted in action-based performance and spans live work, documentations of its products and traces re-presentation of these in other forms. She questions notions of beauty, pain and expectation through a poetry that transforms brutal acts into tender and generous anecdotes of allegiance.

By acknowledging and resisting the sacred and divine, Canavan installs layers of symbol through the modification and manipulation of the flesh, and pursues rituals that transcend the body. She thrives on the richness and allure of visual language, using performance and interactions to reflect on experience, using living marks from her skin to draw longer, deeper and more profound images haunted by a body once known.

There is an inherent contradiction between the physical demands Canavan places upon her body and the stillness that is matched by the slow passage of time.

www.nicolacanavan.com

#### Marisa Carnesky

As a Live Artist and Showwoman I have been producing live art and experimental theatre that crosses over with cabaret and new circus since the early 1990s. My practice inhabits the nexus between live art, new circus, experimental theatre, and installation art. Inspired by spectacular popular entertainment from fun-fair rides to waxwork exhibitions, magic illusions and grand ritual, embedded within my work is an interest in issues surrounding gender and the feminine in mythology and history, with particular emphasis on cultural political themes such as migration, displacement, identity, global conflicts, and the role of ritual and superstition. *Carnesky's Ghost Train* – a large scale experimental dark ride with live performers has been my company's biggest output running for ten years, starting as a touring project in 2004

and culminating in a five-year residency on the seafront in Blackpool. *Carnesky's Tarot Drome* is our latest touring project which started life at the Old Vic Tunnels as part of the 2012 Cultural Olympiad. My solo work has spanned over 20 years including the performance pieces *Jewess Tattooess* (1999) and *Magic War* (2007). I am currently a PhD student at Middlesex University and am collaborating with Professor Vanessa Toulmin of the National Fairground Archive on a book called *Showwomen*.

#### Giovanna Maria Casetta

Giovanna Maria Casetta is a British/Italian artist working in performance and film. Since graduating with a BA in Fine Art her work has been shown both nationally and internationally. Fascinated with all things forensic, Casetta's latest work *Arts Scene Investigators* explores the use of forensic processes to illustrate how recalling an event can often involve a conflict of memories at odds with scientific evidence. The ever present thread of fragility is a constant theme in her practice.

As part of the Escalator East Live Art 2014 programme, Giovanna has been awarded an Arts Council Grant for research and professional development. Previous work includes: *Manuel Vason: Exposures* (2002); *On Landguard Point*, Pacitti Company (2012); *Forensics at the Table*, Pacitti Company Think Tank (2013).

She lives in Ipswich and works as a Lecturer in Media Studies in an institution for juvenile offenders.

#### Brian Catling

Brian Catling writes poetry and novels, makes sculptures and installation. He also makes performances that can last between 15 minutes to 160 hours. All the work is essentially mysterious, humorous, violently enigmatic, emotional cunning, and without the slightest taint of theory. In the other world he is Professor of Fine Art at The Ruskin School of Art, University of Oxford.

#### Marcia Farquhar

Marcia Farquhar is known for her work in performance, installation, video and object-making. Conceptual in nature, much of her practice revolves around the stories and interactions of everyday life, as well as the engineering of unexpected social interactions in which the distance between audience and performer is frequently breached.

Her site-specific events have been staged and exhibited internationally in museums and galleries, as well as in cinemas, kitchen showrooms, pubs, parks and leisure centres. Among her not so recent works are the 30-hour live-in performance *The Omnibus* at the National Review of Live Art (NRLA), Glasgow (2010) and *The Horse is a Noble Animal* (2010), at the Tatton Park Biennial, Cheshire.

In 2012 her installation *The Open University*, a lecture theatre in a converted refuse skip, was installed on a street side in Whitechapel and by the seaside in Bournemouth.

In 2013 Marcia performed at the Venice Biennale 55, at Performance Studies International (PSi) Palo Alto, California and at University College London, in her work, *Flaxman Exchange*. In April she is appearing in her show *Mind Your Heads* as part of *Seen Created* and is currently working on several new projects.

#### Ernst Fischer

I am both German and queer, though I see no causal relationship between these two aspects of my identity. I've lived the better part of my life so far in London. Though my performance background is in theatre, puppetry and dance, I 'drifted' into my current live art practice mainly for economic reasons: the necessity to work on my own since I couldn't afford to run a professional company. Now, I earn my money as a Creative Research Fellow at Roehampton University (London) and for several years was the artistic director of LEIBNIZ performance collective. The focus of my work is generally 'the body', though I also often work with objects. Now, as I did more than two decades ago, I work and perform again mainly at home. I love sleeping, daydreaming, sausages and tea (though not necessarily in that order). Manuel is a very good friend and long-term collaborator.

#### Eloise Fornieles

Eloise Fornieles' practice is predominantly performancebased, using video, photography and spoken word to readdress the way in which live performative acts are documented and received by secondary audiences.

Her investigation into personal human connections is framed within a broader overview of the relationship between body and environment, and the individual's place within society. Fornieles' work creates a space for contemplation, whilst her own emphasis on physical endurance provides a backdrop for a more visceral understanding of the body as material and its capabilities. Engaging with strands of mythology, ritual and storytelling that often depicts animals, she teases out the symbolic resonances that hold meaning within our everyday social interactions.

#### Mat Fraser

Mat Fraser is a multidisciplinary performing artist and writer. Over the last 18 years, he has produced bodies of work in a variety of media including theatre plays and a musical, Live Art, TV documentaries, soap operas, side shows, music LPs, 'Cripsploitation' action films, disability film erotica, museum shows, lectures, and keynote speeches.

Fascinated by historical and contemporary issues related to disabled/different bodies and their sorry portrayal in mainstream arts, he has created One Of Us with his artist wife Julie Atlas Muz, 'A loving cup of artistic agitation'. Their first production was an adult reworking of *Beauty and the Beast*, mixing Live Art, Theatre, personal testimony, and fairytale. In January 2014 Mat wrote and performed *Cabinet of Curiosities: How Disability Was Kept in a Box* for several museums, as all the while they continue to perform their adult cabaret show *The Freak & The Showgirl*.

@l\_of\_us www.matfraser.co.uk www.facebook.com/weacceptyouoneofus

#### Hugo Glendinning

Hugo Glendinning has been working as a photographer for 28 years. His output stretches across the cultural industries from fine art collaborations in video and photography, through production and performance documentation to portrait work.

He has worked with most leading British theatre and dance companies and is regularly commissioned by The Royal Shakespeare Company, National Theatre, and Royal Opera House.

He has published and exhibited work internationally, notably his continuing project of documentation and the investigation of performance photography with Tim Etchells and Forced Entertainment Theatre Company.

His work with Paola Pivi, Martin Creed, Matthew Barney, Dan Colen, Yinka Shonibare and Franko B recording both performances for camera and public performances or events are in private collections and museums around the world.

A regular visiting lecturer at Universities around the UK, Hugo was an Arts and Humanities Research Council (AHRC) fellow at Exeter University in the Department of Drama between 2008-11.

In the last few years his collaboration with Professor Adrian Heathfield making performance lectures has developed into a range of other projects including a series of five films co-directed with Heathfield of conversations with leading philosophers and thinkers.

#### Helena Goldwater

In 1989 Helena Goldwater graduated from Goldsmiths, University of London, with a degree in Fine Art, and in 1992 completed postgraduate studies in Fine Art (Media) at the Slade School of Art, University of London. Her work has been shown extensively for example at Art First, The Drawing Room, Newlyn Art Gallery, Spacex, Tate Liverpool, and the 1st Venice International Performance Art Week.

She has been making performance art since 1989 and paintings since 2003. In both practices she is interested in the meeting of the erotic and grotesque through the exploration of bodily-related materials. She often makes performances that last many hours and her paintings can take months to make. This dedication to the process is a way of exploring how concepts can be developed over time to inhabit something 'other' than the human realm, questioning the positioning of subjectivity and transforming the everyday into a devotional act.

#### jamie lewis hadley

jamie lewis hadley is a live artist based in London. Since graduating with a BA and MRes in Theatre and Performance at the University of Plymouth he has shown solo work across the UK and Europe, Canada, North America and South Africa. His early work focused on his career as a professional wrestler, and how those experiences and strategies could be translated into live art performances. These predominantly revolved around the use of pain and blood. His current area of research and creative output is concerned with medical equipment and medical history. His current project Blood on the Streets is a collaboration with Professor Vishy Mahadevan and Dr Belinda Fenty, exploring the historical role of the barber-surgeon. He has received grants and commissions from Arts Council England, Arts and Humanities Research Council, Ideastap, Live Art Development Agency and Jerwood Charitable Foundation. He was also a recipient of the Artsadmin Artists bursary, 2013.

#### The Famous Lauren Barri Holstein

The Famous Lauren Barri Holstein interrogates constructions of gender and desire in a 'post-feminist' cultural society, politicizing the potential for the displayed female body to manifest accesses to power or control often denied to that body. The work blurs the lines between Live Art, Dance, Dance Theatre, Contemporary Performance and Fine Art, playing on the borderline between the virtuosic and the abject, entertainment and boredom, pleasure and humiliation, 'the real' and the represented, and success and failure. The performances throw into upheaval what it means to be 'a woman' in contemporary culture, with The Famous putting her own body at the centre of the work. Her new work, Splat!, commissioned by SPILL Festival of Performance, premiered at The Barbican (London, UK) in 2013 and was featured on BBC Radio 4's Woman's Hour. Holstein's previous works have been presented at In Between Time Festival (Bristol, UK), Fierce Festival (Birmingham, UK), Duckie (London, UK), Fresh AiR (London, UK), The Basement (Brighton, UK), and FEM Fest (Girona, Spain), among others.

#### David Hoyle

I am an Artist / Human Being born in Blackpool, Lancashire in 1962.

I got into performing during my lunch-hour at British Home Stores, eventually gaining an equity card from performing my Cabaret Act.

I moved to London in the early 1980s and got involved in a fringe production of *The Rocky Horror Picture Show*. I played the part of Riff Raff.

I returned to live in the North of England in the mid-1980s and have lived in Manchester ever since.

Over the past 25+ years, I have performed on stage including the Soho Theatre, London, The Sydney Opera House, Australia and have been involved in various international festivals including Zagreb, Ljubljana in 2013. I was Artist in Residence at Warehouse in Copenhagen Denmark, where I created the concept of neo-reality – this manifested in 3 separate shows, involving supporting artistes from all over the world, including the iconic Penny Arcade from NYC and Annika B. Lewis from Sweden. I have worked in television, having my own TV series in the 1990s, including *The Divine David Presents*, *The Divine David Heals*, both for Channel 4. More recently I played the character Doug Rocket in *Nathan Barley* written by Charlie Brooker; I was directed by Chris Morris.

I have been involved in film too, including *Velvet Goldmine* and my own film with Ashley Ryder, titled *Uncle David*.

I have been directed by some brilliant directors including Nathan Evans and Gary Reiche and soon I will be collaborating with phenomenally talented/intelligent Nick Blackburn – not only a Trinity College Cambridge PhD graduate, but a visionary and innovator in contemporary theatre practice. I have worked in collaboration with some phenomenally talented people including international musical sensation Richard Thomas, cabaret legends Bourgeois & Maurice, and international gender discombobulist PANTI from Dublin, Éire.

I have also benefited from vocal training from the maestro Dusty Limits.

I'm looking forward to forthcoming shows in London and hope to do more work 'up North' in the near future.

#### Helena Hunter

Helena Hunter is an artist based in London UK. Her work spans live performance, writing and the moving image. She has exhibited nationally and internationally including screenings and performances at The Barbican Art Gallery, Ceri Hand Gallery, Art13 Art Fair and Jerome Zodo Contemporary. She was shortlisted for The Arts Foundation Award in 2011 and the UKYA British Art Showcase in 2010, she has received grants and awards from Artsadmin, The Live Art Development Agency and Arts Council England. Hunter has collaborated with a diverse range of artists on projects at Flat Time House, Manchester Art Gallery, and The Barbican Centre.

www.helenahunter.net

#### Iona Kewney

Tennis competitions, running and gymnastics and making art were the beginnings.

After a degree in Fine Art Printmaking at Duncan of Jordanstone College of Art, Dundee, Iona Kewney was accepted for a Masters at the Slade School of Art, University of London. Instead of going she chose to study at School Voor Nieuwe Dance Development (SNDO) in Amsterdam. The interest in dance, physical exploration, performance art, technique and movement took over. After finishing she began to perform her own works back in the UK and internationally combining with her artwork and collaborations.

Later, she worked and toured for years with Belgian Director Wim Vandekeybus/Ultima Vez. After this she left Belgium and became a bike messenger, amongst other things, while continuing to perform her own works with musicians and bands internationally. The need for more than just dance eventually led into circus and she was accepted to train at Cirkuspiloterna, Sweden (DOCH). She left this circus school to dance and tour with another major Belgian Director, Alain Platel/Les Ballets C de La B.

Iona has been performing internationally in various manners, situations and companies for 15 years. She was awarded Circus Next /Jeunes Talents du Cirque Laureate 2012-13, and onwards. At present she performs in her own Company, Knights of the Invisible with musician Joseph Quimby.

#### Noëmi Lakmaier

Noëmi Lakmaier was born in Vienna and studied for both her BA (2003) and her MA (2004) in Fine Art at Winchester School of Art. She has exhibited and performed her work widely in the UK and internationally. In 2008 she was Artist in Residence at Camden Arts Centre, London and from 2008 to 2009 she held a studio residency at the Fire Station Artists' Studios in Dublin. Lakmaier recently completed a Dance and the Homemade commission at Chisenhale Dance Space and she is currently Curator in Residence at MAC in Birmingham. Lakmaier has guest lectured at the University of Brighton, Brighton, the University of Hertfordshire, Hatfield, NCAD, Dublin, Wimbledon School of Art, London, and Goldsmiths, University of London.

#### Alastair MacLennan

In 1997, Alastair MacLennan represented Ireland at the Venice Biennale with inter-media work commemorating the names of all those who died as a result of the Political Troubles in Northern Ireland, from 1969 onwards. During the 1970s and 1980s he made some long, non-stop durational performances in Britain, America and Canada, of up to 144 hours each. Subject matter dealt with political, social and cultural malfunction. Since 1975 he has been based in Belfast, Northern Ireland and was a founding member of Belfast's Art and Research Exchange (1978- ). Since 1975 he has taught at the University of Ulster, Belfast, where for 11 years he ran the Master of Arts (MA) Fine Art programme. Currently he travels extensively in Eastern and Western Europe, Asia, North America and Canada presenting Actuations (performance/installations). Since 1989 he has been a member of the internationally regarded performance art entity, Black Market International, which performs globally. He is presently an Emeritus Professor of Fine Art from the University of Ulster, Belfast, Northern Ireland, an Honorary Associate of the National Review of Live Art, Glasgow, Scotland and a founding member of Belfast's Bbeyond performance art organisation.

#### Mad For Real (Cai Yuan & Jian Jun Xi)

Born in China in 1956 and 1962 respectively, Cai Yuan and Jian Jun Xi have lived and worked in the UK since the 1980s. Cai Yuan trained in oil painting at Nanjing College of Art, Chelsea College of Art and the Royal College of Art. Jianjun Xi trained at the Central Academy of Applied Arts in Beijing and later at Goldsmiths, University of London. They started working as a performance duo in the late 1990s with their action Two Artists Jump on Tracey Emin's Bed (1999) at Tate Britain's Turner Prize Exhibition, Known as 'Mad for Real', their pioneering performances and interventions usually take place in public spaces. Their work acts as a dynamic dialogue with institutional and cultural power structures, taking the idea of the ready-made and transforming it within contemporary, everyday situations. The duo also creates installations that reflect upon the phenomenon of globalisation and the role of modern China in the twenty-first century.

#### Stacy Makishi

Stacy Makishi is a transplant from Hawaii who found paradise in Dalston, London, in 1993. After graduating from the University of Hawaii she worked as a stand-up comic at the Comedy Store. But when her punch-lines punched back, Stacy found herself happiest when making what New Yorkers called Performance. When she eventually washed up on English shores, Stacy began to work in diverse disciplines; her present work is the result of cross-fertilization between theatre, comedy, film and visual art. Perhaps it is hard to pigeon-hole because the work has grown out of so many genres and media. It is as complex as it is accessible; humorous as it challenging; visual as it is literate. Over the past decade, Stacy has been awarded an ICA Attached Artist Award, Millennium Fellowship Award, a Live Art Development Agency One to One Bursary, an Artsadmin Bursary and the Franklin Furnace Award.

#### Rita Marcalo

Rita Marcalo is artistic director of Bradford-based company Instant Dissidence and an associate artist with Dance4.

The company is currently developing a programme of work in partnership with Dance4, including *Dancing With Strangers* (http://dancingwithstrangers.blog.com/) *Caramel* (http://dance4.co.uk/artists/project/touring/about/touring/instant-dissidence-caramel), *Chassis* (a piece taking place in a parked car), and *bus.stop.dance*. (an augmented reality choreography for bus stops).

Rita has been the recipient of various awards in the UK and abroad (Jerwood, Corners, SEAS X, Interact, Creative Futures, CETL, Lisa Ullman, Erasmus). She is a published writer in the area of performance and is currently editing a pilot e-publication on choreography which will be launched in 2014. She regularly runs workshops, classes and artist talks in higher education (as well as in the community) in both the UK and abroad. Rita loves choreographing more than anything else, and tries to spend as much of her time as possible doing just that!

#### Michael Mayhew

Michael Mayhew is a visual performance artist. Always celebrating the full creative potential that life offers, his practice traverses an inter-disciplinary approach. His work is highly charged and ideas driven, he is perceived as a 'conduit for other people's stories, a vessel other people pass through' (Terry O'Connor, Forced Entertainment). He has received awards as writer, performer and composer, and was recently nominated for a British Composer of the Year by the PRS for Music Foundation. He has been commissioned extensively nationally and internationally, often being invited to arrive into complex cultural frame works where he responds to the places, spaces and lives he meets. John E. McGrath, Director of the National Theatre of Wales, sees Mayhew 'as one of the most original and searching artists currently working in the UK.' Writing in The Glasgow Herald, Mary Brennan notes that Mayhew's 'journey towards self-knowledge encompasses farranging confrontations with social mores at home and abroad - he puts his emotions and his body on the line in order to challenge complacency and hypocrisy.'

#### Nando Messias

Nando Messias' work straddles performance art, dance and theatre. It combines beautiful images with a fierce critique of gender, visibility and violence. Informed by queer ideology, the work is known for his meticulous approach to movement, resulting in pieces that are highly skilled and carefully crafted. Nando has performed in theatres, galleries, cabaret venues, non-traditional spaces, festivals, academic institutions. His work fits everywhere and nowhere.

His forthcoming projects are set on the streets and explore the pillory as a form of punishment. His long-term focus has been on the effeminate man, the Sissy.

#### Mouse

For over a decade i have enjoyed working as an international performance artist and using all my orifices on stage to their maximum potential ... thus leaving my arse looking like a ripped out fire place. The aim of the game is shock value and to revolt ... aim being the key word as i fire water out my arse and hope to get a member of the audience in the face. Making a big mess and causing chaos in my shows somehow gives me a buzz and an element of sexual satisfaction ... i won't do boring burlesque and i can't do exotic. i will however try to deliver a twisted porno panto with a touch of warped comedy, all garnished with drum and bass, a funnel, and some loob. A Tasmanian enters the arena. All my experiences as an erotic performer and also as a lover, have given me the best fodder to write my new novel TALES FROM THE MOUSE HOLE ... by Rhonda Elmore, which will hopefully be out at some point next year.

#### Martin O'Brien

Martin O'Brien's practice focuses on physical endurance and hardship in relation to the fact he suffers from cystic fibrosis. He has been commissioned and funded by the Live Art Development Agency, Arts Council England and the British Council. He has presented work in Britain and abroad including SPILL Festival of Performance (London), Chelsea Theatre, Kapelica Gallery (Ljubljana), In Between Time Festival of Performance (Bristol), Chapter Arts Centre (Cardiff), Grace Exhibition Space (New York), Gallery Art Claims Impulse (Berlin), Edinburgh Festival, The Basement (Brighton), LAX Studio (Los Angeles), and performance s p a c e (London) 2012 and has collaborated with the pioneering performance artist Sheree Rose. Martin is currently in the final stages of completing an AHRC funded PhD at the University of Reading and his work has been written about in publications including the book Access All Areas: Live Art and Disability (Live Art Development Agency, 2012), edited by Lois Keidan and C.J Mitchell.

#### Sinéad O'Donnell

Sinéad O'Donnell has worked in performance, installation, site and time-based art for the past 15 years. Originally from Dublin and based in Belfast, Sinéad studied sculpture at the University of Ulster, textiles in Dublin and visual performance and time-based practices at Dartington College of Arts, graduating with distinction in 2003.

Her work explores identity, borders and barriers through encounters with territory and the territorial. She sets up actions or situations that demonstrate complexities, contradictions or commonality between medium and discipline, timing and spontaneity, intuition and methodology, artist and audience. She uses photography, video, text and collage to record her performances which often reveals an ongoing interest in the co-existence of other women and systems of kinship and identity.

Sinéad's practice is nomadic and travel has broadened her cultural perceptions and influenced her artistic sensibilities regarding time and space. She is active on the Belfast performance art scene working with local organisations to foster performance art activity and supporting emerging artists in her community.

#### Harold Offeh

Harold Offeh works in a range of media including performance, video, photography, interactive and digital media, employing humour as a means to confront the viewer with an assessment of contemporary popular culture. He studied at the University of Brighton and the Royal College of Art, London. Recently, Offeh has approached the themes of futurism and hair through collective live engagements with other artists, performers and community participation. He has shown widely both in the UK and internationally. He lives in Cambridge and works in London and Leeds where he is a senior lecturer in Fine Art at Leeds Metropolitan University.

Recent exhibitions include: *Pinatopia & Mount Folly*, Follies of Youth, Pavilion Project, and Temple Newsam, Leeds (2013); *Transporter*, Art On The Underground Commission, London (2013-14); *The Shadows Took Shape*, Studio Museum Harlem, New York (2013-14).

#### Florence Peake

With extensive training in dance and a background in painting, Florence Peake's performance practice uses drawing, painting and sculptural materials combined with found and fabricated objects placed in relationship to the moving body. Site and audience, live and recorded text, wit and humour are key to her work. Recent work includes: Paper Portraits at the National Portrait Gallery (2010); MAKE at Yorkshire Sculpture Park (2012) and BALTIC (2013); Duckie Goes To The Gateways commission (2013); REMAKE at Baltic 39 (2012) and the Lanchester Gallery (2012); Chorus; Swell The Thickening Surface Of at Tintype (2013). As a performer she works with filmmakers, artists and choreographers, most recently touring with Station House Opera's Roadmetal, Sweetbread.

Florence lectures at the Universities of Surrey, Brunel and Coventry and is an Artsadmin Associate Artist, 2012-14.

#### Áine Phillips

Áine Phillips is a visual artist, writer, curator and academic based in the west of Ireland. She has been making a show of herself since the late 1980s creating multi-media performance works and sculptural installations internationally. She fuses autobiography with actions for social justice in her art works that have been created for diverse contexts; public art commissions, the street, club events, festivals and gallery exhibitions including: TROUBLE Festival, Les Halles, Brussels; City of Women Festival, Ljubljana; NON Festival, Bergen; Kyoto Art Centre; Performance SPACE, London; Judith Wright Centre for Art, Brisbane; Tanzquartier, Vienna; Moving Image Gallery and The Kitchen, New York; National Review of Live Art, Glasgow. In Ireland at: The Lab, Project Arts Centre, Hugh Lane Gallery, Dublin; Golden Thread Gallery Belfast; EV+A Limerick, Galway Arts Centre; and the Kilkenny Arts Festival. She is head of Sculpture at Burren College of Art, County Clare, Ireland.

#### Elvira Santamaría Torres

Mexico City, 1967

Since 1991 Elvira Santamaría has presented her performances at different international performance art festivals, as well as in public spaces, museums, galleries and theatres throughout the world. Since 2000, she has been a member of the performance art group Black Market International. In 2001, she started to curate and organise performance art events like: *Acciones en Ruta*, 2001 and 2003; the *Mexico-Japan Performance Art Encounter* and, for five years, the Performance Art Festival in Yucatan. In 2009, she organised *InterSERO/InterBEING*, *International Performance Art Encounters*, amongst others.

Her works are a personal search by means of several forms of action art, including: chamber performance, processinstallation, urban actions, and interventions.

For her, action art is an existential practice of self-knowledge. Its poetic postulates the self-creation through the acts. The symbolic act creates important reference points in the evolution of the consciousness of the artist, but the non symbolic one is the true dimension of the present.

#### Rajni Shah

Rajni Shah has been creating original performance work since 1999, developing a practice that includes technicians and designers as core creative collaborators. Whether online, in a public space, or in a theatre, Rajni's work attempts to shift perspectives and invites intimate dialogue with strangers.

From 2006-10 Rajni initiated a series of performative interventions exploring the relationship between gift and conversation in public space, entitled *small gifts*. From 2005-12 she produced a trilogy of large-scale performances (*Mr Quiver, Dinner with America* and *Glorious*), each exploring specific moments or locations of cultural identity and alienation.

Rajni was an Artsadmin Associate Artist (2009-13) and an Honorary Research Fellow at The Birkbeck Centre for Contemporary Theatre, Birkbeck, University of London (2012-15).

www.rajnishah.com

#### Joshua Sofaer

Joshua Sofaer (b. 1972 Cambridge, England) is an artist who is centrally concerned with modes of collaboration and participation. Often with an irreverent use of humour, he plays with established forms of production, appropriating and reconfiguring the chat show, competition, lecture, or museum display. He acts as curator, producer or director of a broad range of projects, including large-scale events, intimate performances, and publications.

Often sited in public spaces across cities, his work has also been shown at: Berliner Festspiele, Berlin; Folkoperan, Stockholm; the Lofoten International Art Festival, Svolvær; SFMOMA, San Francisco; Science Museum, London; and Tate Modern, London.

He was a winner of the 2009 Bank of America CREATE Art Award, and the first Artist Fellow on the 2010-11 Clore Leadership Programme.

www.joshuasofaer.com

#### the vacuum cleaner

the vacuum cleaner is an art and activism collective of one. He employs various creative legal and illegal tactics to mock, brandalise and disrupt concentrations of power. Through site-specific performance, street-based intervention and film, the vacuum cleaner empowers his audience to address socio-political issues including consumerism and mental health discrimination. From one-man shows to large-scale participatory actions, his approach is variously subtle and extreme, but always candid, provocative and playful.

His work has been commissioned by Tate Modern, ICA, Nottingham Contemporary and the Centre for Contemporary Art Glasgow and has been presented in both performance festivals and art spaces internationally including Barbican, Tramway, Homo Novus (Latvia), the Museum of Contemporary Art (Chicago), Wooster Collective (USA), Anti Festival (Finland), Centre d'Art Contemporain (Switzerland), Hebbel-Am-Ufer, Tanztendenz (Germany), Khoj Live 08 (India).

His films have been commissioned by BBC4, Channel 4 and Arte.

the vacuum cleaner is an Artsadmin Associate Artist. thevacuumcleaner.co.uk

#### Aaron Williamson

My work as an artist is inspired by my experience of becoming deaf and by a politicised, yet humorous, sensibility towards disability. Mostly, I devise unique artworks that are created on-site immediately prior to their public presentation. These consider the situation I encounter and represent, in part, my response to it. In the last ten years I have created over 300 performances, videos, installations and publications around the world.

Awards include: Arts Council England Helen Chadwick Fellowship in Rome; Artist Links, British Council, Beijing and Shanghai; Three-Year AHRC Fellowship, Birmingham City University; Cocheme Fellowship, Byam Shaw School of Art; the Adam Reynolds Memorial Bursary, Spike Island, Bristol; Artist in Residence at the Walker Art Gallery for the Liverpool Biennial and DaDaFest 2012. I am currently the recipient of the Stephen Cripps Studio award at Acme Artists Studios, Purfleet, Essex.

#### Alexandra Zierle & Paul Carter

Interdisciplinary, multi-sensory and often site and context responsive, Alexandra Zierle & Paul Carter's practice spans performance, photography, sound, video and installation. Through an embodied investigation, Zierle & Carter's work acts as an invitation to venture into the spaces in-between the external and internal, permanent and transient, spoken and unheard. The work fundamentally explores society's conventions, traditions, and rituals, often flipping them on their head, reversing orders, and disrupting the norm.

Their work has been exhibited worldwide, for example at the inaugural Venice International Performance Art Week, Federation Square in Melbourne and Grace Exhibition Space, New York. Twice recipients of Arts Council England grants, including support for a residency at the Banff Centre in Canada, Zierle & Carter's work is featured in *Personal Structures Time – Space – Existence* (The Global Art Affairs Foundation, 2013). Currently, they are In Between Time Associate Artists.

#### Manuel Vason

Manuel Vason's artistic practice explores the relationship between photography and performance, presence and representation. He considers the capturing of a moment as an act of creation, a ritual towards the illusion of immortality, and an exchange between who is in front and who is behind the camera. The collaborative nature of his practice shapes a unique, hybrid art form and generates new vocabularies. His collaborations to date have produced some of the most iconic images of performance and his work has been published and presented internationally.

Vason was born in Padua, Italy in 1974. He became interested in photography while working in a black and white professional darkroom. After having assisted some of the most celebrated fashion photographers of his generation in Milan, New York, Paris, London and Los Angeles, he pursued a Masters degree in Fine Art at Central Saint Martins, University of the Arts, London. *Double Exposures* is Vason's fourth book. It follows: *Oh Lover Boy!* (2001), a two-year collaboration with artist Franko B; *Exposures* (2002), exploring the body in Live Art; and Encounters (2007), which complemented his first solo exhibition at Arnolfini, Bristol. In 2012 he presented *STILL\_MÓVIL*, a travelling exhibition of 'co-creations' with 45 choreographers from South America. Vason continues to develop a practice that integrates different media and forms of collaboration.

#### **EXHIBITIONS**

#### 2014

- Becoming an Image, group exhibition at PERFORMATUS #1,
   Central Galeria de Arte, São Paulo, Brazil, curated by
   Paulo Aureliano da Mata and Tales Frey
- Becoming an Image, live performance and photographic work, Rapid Pulse International Performance Art Festival 2014, Chicago, USA, curated by Joseph Ravens
- Metáfora, live performance and photographic work, group exhibition at the 10th edition of VERBO, Performance Art Festival, Galeria Vermelho, São Paulo, Brazil, curated by Marcos Gallon
- Live performance with Maria Sideri, Newtown Castle Performance Festival, Burren College of Art, Ireland
- The Angel of Hafodunos: A Life in Nine Tableaux, exhibition in conjunction with Truth Department, Fotofringe Festival 2014, Cardiff, UK, curated by Dewi Johm Gregory

#### 2013

- STILL\_MÓVIL, solo exhibition, Bienal SESC de Dança 2013, SESC Santos, São Paulo, Brazil 2013, curated by Juliano Azevedo
- The in-Tension, group exhibition, Athens Photo Festival 2013, curated by Demosthenes Agrafiotis and Andreas Pashias
- Becoming an Image, solo exhibition, 3rd Thessaloniki
   Performance Festival 4th Biennale of Contemporary Art
   Thessaloniki, curated by Eirini Papakonstantinou
- Becoming an Image, live performance with Heather Cassils,
   Fierce Festival Birmingham 2013
- STILL\_MÓVIL, solo exhibition, Centro Cultural GAM, Santiago, Chile, curated by Natalia Ramirez Puschel and Josefina Greene Lamarca
- STILL\_MÓVIL, solo exhibition, DANZA PUCP, Casa O'Higgins, Lima, Peru, curated by Mirella Carbone and Fernando Castro Medina
- Re-Performance. Between Performance and Photography, solo exhibition, BWA SOKÓŁ Gallery, branch of SOKÓŁ Małopolska Cultural Centre, Nowy Sącz, Poland, curated by Małgorzata Kaźmierczak
- Invisible Knowledge, collaborations with Áine Phillips presented as part of her solo exhibition – Galway Arts Centre, Galway, Ireland

#### 2012

- Ist Venice International Performance Art Week, group exhibition, presenting work from the series Encounters, Becoming an Image and STILL\_MÓVIL, Palazzo Bembo, Venice, Italy
- STILL\_MÓVIL, solo exhibition, Centro Municipal de Arte Hélio Oiticica, Festival Panorama, Rio de Janeiro, Brazil, curated by Nayse Lopez and Eduardo Bonito
- STILL\_MÓVIL, solo exhibition, AECID, Centro Cultural de España Juan de Salazar, Asunción, Paraguay
- 'Foto8 Summershow 2012', group exhibition, London, UK
- Panorama video screening at This Immortal Life: Documenting Performance, Open City Docs Fest, London, UK

#### 2011

- STILL\_MÓVIL, solo exhibition, SUBTE Centro de Exposiciones, Montevideo, Uruguay, curated by Rosana Carrete and Santiago Tavella
- Performance Transition, group exhibition, The Exchange, Penzance, Cornwall, curated by Blair Todd
- SPILL Performance Tarot, Barbican Arts Centre as part of SPILL Festival of Performance 2011
- Becoming an Image, solo exhibition, LICA Launch Festival and Curating the Campus Festival, Lancaster Institute for the Contemporary Arts (LICA), Lancaster, curated by Matthew Fenton
- Encounters slideshow as part of the Political Compositions
   Programme at Festival Panorama, Rio de Janeiro, Brazil

#### 2010

- Still Image Moving, site-specific project across the city of Bristol as part of Inbetween Time Festival, curated by Helen Cole
- I believe in, National Review of Live Art, Glasgow, curated by Nikki Milican
- Craftism, group exhibition, work presented made in collaboration with Rhiannon Chaloner, Arnolfini Gallery, Bristol, curated by Zoe Shearman

#### 2009

- Tulca Season of Visual Arts, group exhibition,
   Galway City, Ireland, curated by Helen Carey
- Panorama, video premiere, Panorama Festival,
   Rio de Janeiro, curated by Nayse Lopez
- Thessaloniki Performance Art Festival, live performance and new photographic work, curated by Alekos Plomaritis
- Storytime, Gallery North, Northumbria University,
   Newcastle, GROUP exhibition, presented work made in collaboration with Francesca Steel, curated by Helen Baker
- SPILL Performance Tarot, exhibition, Peter Scott Gallery, Lancaster University, curated by Matthew Fenton and Robert Pacitti

#### 2008

- Encounters, slideshow at Oi Futuro Gallery in Rio de Janeiro, Brazil
- On Waste: The Disappearance and Comeback of Things and Value, group exhibition, Bluecoat Gallery, curated by Hannah Hurtzig
- Documenting Practices, exhibition at The Central School of Speech and Drama, University of London, curated by Natasha Freedman
- Encounters, solo exhibition at A Foundation as part of Liverpool Biennial 2008, curated by Bryony Bond
- Live Art on Camera, group exhibition, [s p a c e] gallery, London, curated by Alice Maude-Roxby
- Encounters, slide show, as part of Live Art Unpacked at the Centre D'Art Contemporain Geneva, curated by Live Art Development Agency and La Ribot
- Collecting Live Art, group exhibition, Club Row,
   Rochelle School, London, curated by Teresa Calonje

#### 2007

- Live Art on Camera, group exhibition, John Hansard Gallery, Southampton, curated by Alice Maude-Roxby
- Encounters, Arnolfini Gallery Bristol, solo exhibition, curated by Helen Cole

#### 2006

- O Que E' Normal?, group exhibition, ECCO Espaço Cultural Contemporåneo, Brasília, Brazil, curated by Wilson Lazaro
- Pure Collaboration, solo exhibition, Espaço Tom Jobim Jardim Botånico, part of Panorama Festival Rio de Janeiro, Brazil
- Pure Collaboration, solo exhibition, VB-Valokuvakeskus Photographic Centre, Kuopio, Finland, curated by Anna Vilkuna
- Fierce Festival in Birmingham hosted a selection of images from Pure Collaboration for a show at the Mailbox Centre, curated by Mark Ball
- Pure Collaboration, solo exhibition, Preset Gallery, Nottingham UK, curated by Nicky Molloy
- Pure Collaboration, solo exhibition, Les Halles de Schaerbeek, Brussels, curated by Antoine Pickels
- Pure Collaboration, solo exhibition, Tramway, Glasgow, National Review of Live Art, curated by Nikki Milican

#### 2005

- Senza Rete: Corpo Sezionato, Corpo liberato, group exhibition, Palazzo delle Papesse, Siena Italy, curated by Marco Pierini and Francesca Vannozzi
- Collaboration, solo exhibition, Kris Canavan and Manuel Vason, Great Easton Hotel, London, curated by Franko B

#### 2004

- Visions of Excess, group exhibition, Institute for Contemporary Arts, Ljubljana
- Sochi Festival, group exhibition, Sochi, Russia, curated by Francesca Costa
- Flesh for Fantasy, group exhibition, Prato, Italy, curated by Lorenzo Fusi

#### 2003

- Art, Lies and Videotape Exposing Performance, group exhibition, Tate Gallery, Liverpool, curated by Adam George
- Touch & Go, group exhibition, Studio 44 Gallery, London, curated by Shaheen Merali

#### 2002

- Photomonth, group exhibition, The Spitz Gallery and Whitechapel Hospital, London
- III-rd Annual Exhibition, Luke and A Gallery, London
- Dance and Performance Photography, group exhibition, Luke and A Gallery, London
- Exposures, Slide Show, Whitechapel Gallery, London, curated by Lois Keidan and Daniel Brine

#### 2001

 Coloured Folks, group exhibition, in collaboration with Oreet Oshery and Shaheen Merali, Artsadmin, London

#### 2000

 Sex Mutant, group exhibition, The Nunnery Gallery, London, curated by Lee Adams

#### 1999

 Fire and Rain, group exhibition, Institute of Contemporary Arts (ICA), London, curated by Alkhemiproject

#### **PUBLICATIONS**

Encounters: Performance, Photography, Collaboration, ed. by Dominic Johnson (Bristol: Arnolfini, 2007)

Exposures, ed. by Lois Keidan and Daniel Brine (London: Black Dog Publishing, 2002)

*Oh Lover Boy!*, in collaboration with Franko B (London: Black Dog Publishing, 2001)

#### **PUBLIC COLLECTIONS**

Arts Council England Collection, London State Museum of Contemporary Art, Thessaloniki, Greece. Museum of Contemporary Art, Siena, Italy Whitechapel Hospital, London The images in Exposures are intended to be neither performance documentation nor straightforward portraiture but something else altogether: something arguably more attesting and arresting.

Lois Keidan
Director, Live Art Development Agency

## 100 EXPOSURES

EXPOSURES WAS MANUEL VASON'S FIRST COLLECTION OF COLLABORATIVE PHOTOGRAPHS WITH 19 OF THE MOST ACCLAIMED AND CONTROVERSIAL PRACTITIONERS IN BRITAIN IN THE EARLY 2000S.

THE BOOK WAS PUBLISHED BY BLACK DOG PUBLISHING IN 2002 AND DEVELOPED IN COLLABORATION WITH THE LIVE ART DEVELOPMENT AGENCY. IT WAS AN UNPRECEDENTED APPROACH TO THE DOCUMENTATION AND DISSEMINATION OF WORK BY PERFORMANCE PRACTITIONERS.

ALL THE IMAGES EXIST AS ORIGINAL 8"× 10" POLAROIDS. EACH PROJECT WAS PHOTOGRAPHED USING A MAXIMUM OF 10 SHEETS OF FILM, DURING ONE DAY OF SHOOTING. THE INSTANT RESULTS ALLOWED A PRACTICAL FRAMEWORK THAT HAS SINCE DEVELOPED INTO MORE EXTENSIVELY DIALOGUE-BASED MODES OF COLLABORATION PRACTICES.

SOME OF THE ORIGINAL POLAROIDS ARE PRESENTED FOR THE FIRST TIME IN THIS PUBLICATION. THE 100 EXPOSURES SERIES EXISTS AS AN INSTALLATION. EVERY TIME 100 EXPOSURES IS EXHIBITED A DIFFERENT CURATOR IS ASKED TO DEVISE AN ORDER OF PRESENTATION IN RESPONSE TO CRITERIA AND LOCATION.

















- 1. Ernst Fischer and Manuel Vason, Exposures #6, London, 2000
- 2. Gilles Jobin and Manuel Vason, Exposures #1, London, 2000
- 3. Doran George and Manuel Vason, *Exposures #3*, London, 2000
- 4. Franko B and Manuel Vason, Exposures #1, London, 2000
  5. Susan Carol Lewis and Manuel Vason, Exposures #2, London, 2000
- 6. Aaron Williamson and Manuel Vason, Exposures #2, London, 2000
- 7. Giovanna Maria Casetta and Manuel Vason, *Exposures #4*, London, 2000 8. Stacy Makishi and Manuel Vason, *Exposures #1*, London, 2000



















9. Matt Fraser and Manuel Vason, *Exposures #3*, London, 2000 10. Helena Goldwater and Manuel Vason, *Exposures #5*, London, 2000

11. Joshua Sofaer and Manuel Vason, *Exposures #3*, London, 2001 12. Joshua Sofaer and Manuel Vason, *Exposures #2*, London, 2001

13. Marisa Carnesky and Manuel Vason, *Exposures #4*, London, 2000 14. Gilles Jobin and Manuel Vason, *Exposures #2*, London, 2000

15. La Ribot and Manuel Vason, *Exposures #2*, London, 2000

16. Robert Pacitti and Manuel Vason, *Exposures #2*, London, 2000

17. Stacy Makishi and Manuel Vason, *Exposures #5*, London, 2000

















- 19. Giovanna Maria Casetta and Manuel Vason, Exposures #6, London, 2000
- 20. DogonEfff Maria de Marias and Manuel Vason, Exposures #2, London, 2000
- 21. Robert Pacitti and Manuel Vason, *Exposures #3*, London, 2000
- 22. Ernst Fischer and Manuel Vason, Exposures #3, London, 2000
- 23. Franko B and Manuel Vason, Exposures #2, London, 2000
- 24. Doran George and Manuel Vason, *Exposures #5*, London, 2000
- 25. Giovanna Maria Casetta and Manuel Vason, *Exposures #2*, London, 2000

















- 26. Helena Goldwater and Manuel Vason, Exposures #2, London, 2000 27. Joshua Sofaer and Manuel Vason, Exposures #4, London, 2001
- 28. Moti Roti and Manuel Vason, Exposures #1, London, 2000
- 29. Marisa Carnesky and Manuel Vason, *Exposures #1*, London, 2000 30. La Ribot and Manuel Vason, *Exposures #5*, London, 2000
- 31. Kira O'Reilly and Manuel Vason, Exposures #3, Wet Cup, London, 2000
- 32. Matt Fraser and Manuel Vason, *Exposures #1*, London, 2000
- 33. Oreet Ashery and Manuel Vason, Exposures #5, London, 2000







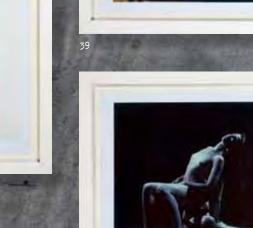












- 34. Kira O'Reilly and Manuel Vason, *Exposures #2*, Wet Cup, London, 2000 35. Gilles Jobin and Manuel Vason, *Exposures #3*, London, 2000 36. Giovanna Maria Casetta and Manuel Vason, *Exposures #1*, London, 2000
- 37. Franko B and Manuel Vason, *Exposures #3*, London, 200038. DogonEfff Maria de Marias and Manuel Vason, *Exposures #1*, London, 2000
- 39. Marisa Carnesky and Manuel Vason, *Exposures* #5, London, 2000 40. Gilles Jobin and Manuel Vason, *Exposures* #4, London, 2000 41. Ernst Fischer and Manuel Vason, *Exposures* #5, London, 2000
- 42. Aaron Williamson and Manuel Vason, *Exposures #4*, London, 2000





















- 43. Susan Carol Lewis and Manuel Vason, *Exposures* #5, London, 2000 44. Joshua Sofaer and Manuel Vason, *Exposures* #5, London, 2001
- 45. Gilles Jobin and Manuel Vason, Exposures #5, London, 2000
- 46. Robert Pacitti and Manuel Vason, Exposures #6, London, 2000
- 47. La Ribot and Manuel Vason, Exposures #2, London, 2000
- 48. Roney Fraser-Munroe and Manuel Vason, *Exposures #2*, London, 2000
- 49. Oreet Ashery and Manuel Vason, *Exposures* #3, London, 2000
- 50. Moti Roti and Manuel Vason, Exposures #5, London, 2000
- 51. Matt Fraser and Manuel Vason, Exposures #2, London, 2000 52. Marisa Carnesky and Manuel Vason, Exposures #2, London, 2000













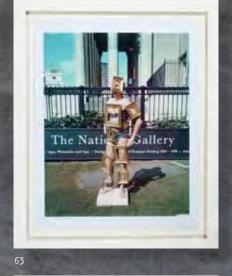




- 53. Susan Carol Lewis and Manuel Vason, *Exposures #4*, London, 2000
- 54. Roney Fraser-Munroe and Manuel Vason, *Exposures #1*, London, 2000
- 55. Marisa Carnesky and Manuel Vason, *Exposures #6*, London, 2000
- 56. Oreet Ashery and Manuel Vason, *Exposures #4*, London, 2000 57. Kira O'Reilly and Manuel Vason, *Exposures #1*, Wet Cup, London, 2000
- 58. Stacy Makishi and Manuel Vason, *Exposures #4*, London, 2000
- 59. Helena Goldwater and Manuel Vason, Exposures #4, London, 2000
- 60. Ernst Fischer and Manuel Vason, Exposures #4, London, 2000















- 61. La Ribot and Manuel Vason, *Exposures #6*, London, 2000
- 62. Doran George and Manuel Vason, Exposures #4, London, 2000
- 63. Joshua Sofaer and Manuel Vason, Exposures #1, London, 2001
- 64. Franko B and Manuel Vason, Exposures #4, London, 2000
- 65. Aaron Williamson and Manuel Vason, *Exposures* #5, London, 2000
- 66. Moti Roti and Manuel Vason, Exposures #3, London, 2000
- 67. Robert Pacitti and Manuel Vason, Exposures #4, London, 2000
- 68. Ernst Fischer and Manuel Vason, *Exposures #2*, London, 2000





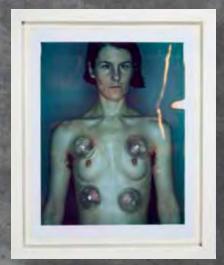












- 69. DogonEfff Maria de Marias and Manuel Vason, *Exposures #4*, London, 2000
- 70. Susan Carol Lewis and Manuel Vason, *Exposures #6*, London, 2000 71. Marisa Carnesky and Manuel Vason, *Exposures #3*, London, 2000

- 72. Stacy Makishi and Manuel Vason, *Exposures* #2, London, 2000
  73. Helena Goldwater and Manuel Vason, *Exposures* #1, London, 2000
  74. Matt Fraser and Manuel Vason, *Exposures* #4, London, 2000
- 75. Oreet Ashery and Manuel Vason, Exposures #2, London, 2000
- 76. Kira O'Reilly and Manuel Vason, Exposures #4, Wet Cup, London, 2000

















- 77. Moti Roti and Manuel Vason, Exposures #4, London, 2000
- 78. Doran George and Manuel Vason, *Exposures #1*, London, 2000
- 79. Giovanna Maria Casetta and Manuel Vason, Exposures #3, London, 2000
- 80. La Ribot and Manuel Vason, *Exposures* #1, London, 2000 81. Susan Carol Lewis and Manuel Vason, *Exposures* #1, London, 2000
- 82. Giovanna Maria Casetta and Manuel Vason, Exposures #7, London, 2000
- 83. Franko B and Manuel Vason, Exposures #5, London, 2000
- 84. Robert Pacitti and Manuel Vason, Exposures #1, London, 2000

















- 85. Stacy Makishi and Manuel Vason, Exposures #3, London, 2000
- 86. Robert Pacitti and Manuel Vason, Exposures #5, London, 2000
- 87. Aaron Williamson and Manuel Vason, Exposures #3, London, 2000

- 88. Kira O'Reilly and Manuel Vason, *Exposures #5*, Wet Cup, London, 2000 89. DogonEfff Maria de Marias and Manuel Vason, *Exposures #5*, London, 2000
- 90 Roney Fraser-Munroe and Manuel Vason, *Exposures #4*, London, 2000 91. Helena Goldwater and Manuel Vason, Exposures #3, London, 2000
- 92. Doran George and Manuel Vason, *Exposures #2*, London, 2000











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93. Roney Fraser-Munroe and Manuel Vason, *Exposures #3*, London, 2000

94. Franko B and Manuel Vason, Exposures #6, London, 2000

95. Susan Carol Lewis and Manuel Vason, *Exposures #3*, London, 2000 96. Matt Fraser and Manuel Vason, *Exposures #5*, London, 2000

97. Oreet Ashery and Manuel Vason, Exposures #1, London, 2000

98. Aaron Williamson and Manuel Vason, *Exposures #1*, London, 2000 99. Ernst Fischer and Manuel Vason, *Exposures #1*, London, 2000

100. La Ribot and Manuel Vason, Exposures #4, London, 2000

### WWW.DOUBLE-EXPOSURES.COM

VISIT THE DOUBLE EXPOSURES WEBSITE TO WATCH INTERVIEWS WITH ALL THE COLLABORATING ARTISTS AND TO ACCESS FURTHER RESOURCES

The Photographer of Performance is a conduit through which many live performances are translated into still images.

Manuel Vason

# DOUBLE EXPOSURES IS AN INVITATION TO ALL PHOTOGRAPHERS INTERESTED IN PERFORMANCE TO CREATE IMAGES FIRST THROUGH THEIR BODIES AND THEN THROUGH THE LENS



#### **ACKNOWLEDGEMENTS**

I would like to thank all the *Double Exposures* artists from the bottom of my heart for the dialogue, the exchange and the experience, and for taking on the invitation to collaborate and to come on this journey with me.

I would like to reserve a special thank you to Maria Agiomyrgianaki, the *Double Exposures* producer. Maria and I developed every aspect of this project and this book together. She supported me during challenging times and she was a real reference point for the communication with all the artists, contributors and partners.

The support and partnership of the Live Art Development Agency team and of the editor David Evans have truly made this publication what it is.

Words cannot describe how pleasurable it has been working with David Caines on the design. We couldn't stop adding little changes and redefining the smallest detail... and I think we have a real sculpture in our hands.

A very special thank you goes to my partner Maria Sideri for her love and support.

I would like to dedicate this book to all the artists, which I still haven't had the chance to exchange and collaborate... yet.

There are so many hands, eyes and voices on this book project...

It feels like a creative community with a manifested attraction for diversity.

Manuel Vason is kindly supported by Marina Goncharenko

#### **THANKS**

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Laura McDermott and Harun Morrison at Fierce Festival, Birmingham
Deborah Kermode at Ikon Gallery, Birmingham
Persilia Caton at The Photographers' Gallery, London
Sonya Dyer and Marianne Mulvey at Tate Britain, London
Helen Cole at In Between Time Festival, Bristol

Double Exposures reminds us about the relationship between the physical image we encounter on the pages of this book and the mental image we develop after we register it in our body.

Manuel Vason





#### **MANUEL VASON WITH**

**LUCILLE ACEVEDO-JONES & RAJNI SHAH** KATHERINE ARANIELLO **OREET ASHERY RON ATHEY FRANKO B** JULIA BARDSLEY **DICKIE BEAU ANSUMAN BISWAS** NICOLA CANAVAN MARISA CARNESKY **GIOVANNA MARIA CASETTA BRIAN CATLING MARCIA FARQUHAR ERNST FISCHER ELOISE FORNIELES** MAT FRASER **HUGO GLENDINNING** HELENA GOLDWATER JAMIE LEWIS HADLEY THE FAMOUS LAUREN BARRI HOLSTEIN DAVID HOYLE **HELENA HUNTER IONA KEWNEY NOËMI LAKMAIER ALASTAIR MACLENNAN** MAD FOR REAL (CAI YUAN & JIAN JUN XI) STACY MAKISHI **RITA MARCALO MICHAEL MAYHEW NANDO MESSIAS** MOUSE MARTIN O'BRIEN SINÉAD O'DONNELL HAROLD OFFEH **FLORENCE PEAKE** ÁINE PHILLIPS **ELVIRA SANTAMARÍA TORRES** JOSHUA SOFAER THE VACUUM CLEANER AARON WILLIAMSON **ALEXANDRA ZIERLE & PAUL CARTER** 

## DOUBLE EXPOSURES PERFORMANCE AS PHOTOGRAPHY PHOTOGRAPHY AS PERFORMANCE

Manuel Vason's collaborations include some of the most iconic images of performance in the UK and internationally. His practice shapes a unique hybrid art form and generates new vocabularies.

Double Exposures is Vason's new collaborative venture with some of the most visually arresting artists working with performance in the UK. Ten years after his groundbreaking book Exposures, Vason has produced another extraordinary body of work, which sets out new ways of bridging performance and photography.

For *Double Exposures*, Vason worked with two groups of artists, using two distinct types of collaboration, to produce a series of double images. All the images exist as doubles – pairs – diptychs.

In photography, a 'double exposure' can be accidental or deliberate. Both types permeate *Double Exposures*, making it Manuel Vason's most ambitious project to date.

#### www.Double-Exposures.com

'Photography stages what it records; and subjects perform on that stage. In this age of the complicit auto-branding of the 'Selfie', it's a relief to be reminded that the self and the camera are less knowable than we might think. In this book Manuel Vason's collaborative photographs along with a range of nimble writers reopen for us all the uncertainties and possibilities, the trapdoors and escape hatches that make the self and the camera such wild companions.'

David Campany on *Double Exposures*, 2014 Author of *Art and Photography* (Phaidon 2003), *Photography and Cinema* (2008), *Jeff Wall: Picture for Women* (2010), *Gasoline* (2013) and *Walker Evans: the magazine work* (2014) 'By framing Vason's images as a truly collective, democratic work, I hope to encourage viewers to unpack complicated issues of authorship, ownership, credit, and criticism.' Guillermo Gomez-Peña, Mexico City 2014

'Vason's collaborative photographs are invitations – communicative acts that call on us to pursue intersubjective relations with alterity. Viewers are enjoined to move beyond themselves – beyond a libidinal imaginary stripped by mass media – towards singular formations. Through their bold performativity and publication, the singularities constellated nonetheless posit and indeed create community.' Jonathan Beller, Pratt Institute

#### WITH ESSAYS BY

DAVID BATE
HELENA BLAKER
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LOIS KEIDAN
ALICE MAUDE-ROXBY
ADRIEN SINA
CHRISTOPHER TOWNSEND
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